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A  
BIBLIOGRAPHICAL ACCOUNT  
OF  
ENGLISH THEATRICAL  
LITERATURE.

*PUBLISHER'S NOTE.*

*Three hundred and fifty copies printed for England, and one hundred and fifty for America. Each numbered.*

*No. 243.....*

A  
BIBLIOGRAPHICAL ACCOUNT  
OF 298.27  
ENGLISH THEATRICAL  
LITERATURE

*FROM THE EARLIEST TIMES TO THE  
PRESENT DAY*

BY  
ROBERT W. LOWE, F.R.S.

LONDON  
JOHN C. NIMMO  
14, KING WILLIAM STREET, STRAND  
MDCCLXXXVIII

**Tallantys Press**  
BALLANTYNE, HANSON AND CO.  
EDINBURGH AND LONDON

I DEDICATE THIS BOOK TO  
**HENRY IRVING,**  
WHOSE GENIUS AND ACHIEVEMENTS  
HAVE SO POWERFULLY PROMOTED  
THAT REVIVAL OF INTEREST IN  
MATTERS DRAMATIC TO WHICH  
IT OWES ITS EXISTENCE.





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## P R E F A C E.

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I HAVE not given the title of "Bibliography" to this work, because it is at once something less, and something more, than a Bibliography. Scientific bibliographers will find it irregular in form: in essentials, it contains, I believe, much that, in a Bibliography, would be looked for in vain. My primary object has been to produce a handbook for the literary worker; and, with that end in view, I have subordinated strict form to practical convenience. But this can in no way lessen its usefulness as a guide for the collector or bibliographer, and may even to some extent increase it. My principle of arrangement has been to give the full description of each book under the subject-heading; but copious cross references will be found under names of authors, &c. In a few cases, in which the author is much more important than the subject, I have exercised my discretion in the arrangement. But in every instance the cross references are given, and I hope that these are so full as to enable any one, having even the slightest acquaintance with the subject of a book, to discover it at once.

As its title states, this work deals with Theatrical Literature: the wider field of Dramatic Literature being touched upon only when in direct connection with theatres or actors. Thus the mass of critical and speculative Shakespearean Literature is excluded; and plays find no place in my scheme except where there is published with them historical or critical matter. I have placed this limitation on the scope of my work because Shakespearean Literature has already been fully catalogued, and because a new list of plays would be largely a reproduction of the "*Biographia Dramatica*."

For the benefit of collectors I give prices which books have brought at recent sales; but I have been unable to make this portion of my work as full as I should wish, owing to the dearth of sales of any note. However, a good idea may be formed of the increase in the value of theatrical books by comparing the prices at Mr. Lacy's sale with those at Mr. Herman's; though I must point out that the high prices at the latter were to some degree attributable to the beautiful condition of all Mr. Herman's books.

Works which have come into my hands too late for insertion in their proper places will be found in a short Supplement; and to minimise the trouble of consulting two lists, I have placed immediately after this Preface an Index to the headings in the Supplement; giving, in cases where headings occur both in the body of the work and in the Supplement, references to both. I give also a Supplementary List of initials and of such pseudonyms as are not, in my opinion, of use for purposes of identification, with which I have, therefore, not encumbered my main list.

Of the defects and shortcomings of my work I am acutely conscious; but I hope I may, without vain-gloriousness, claim that I have made an honest attempt to bring under cultivation a hitherto untouched field. I have examined the vast majority of the works I describe, and have made myself acquainted with their contents, as well as their title-pages. This has been the occupation of my leisure hours for the last eight years, and has been a labour of love.

Whatever may be the result of my work, I shall always be glad that I have undertaken it, if only because of the friendships I have made through its influence, and the kindnesses it has procured me. For many of these benefits I can return only general acknowledgment; but to some gentlemen I owe a debt for which general acknowledgments would be absurdly inadequate. To Mr. John Mansfield Mackenzie, member of the Society of Writers to the Signet, in Edinburgh, I am indebted for most

valuable aid. His magnificent theatrical library, one of the finest in the world, was freely placed at my disposal; and most collectors would be surprised to learn how many of the rarest books in my list were seen by me in his collection. Mr. Mackenzie is a reader as well as a collector of books, and he communicated to me much curious and valuable information. Mr. Alexander E. Burnett, of Edinburgh, has laid me under obligations which will be appreciated by every one who notices how frequently I have occasion to quote his opinions and words in my notes. He has grudged no labour to help me in my difficulties, and has aided me with information and advice of the utmost value. He too placed his extensive library at my disposal.

Of all the friends whom I have made by means of this book, no one has been kinder than Mr. Joseph Knight. He has given me the unrestricted command of his grand library, rich in so many different classes of literature; he has communicated to me freely information from his own unequalled stores of knowledge regarding the theatre and its belongings; he has given me many valuable introductions; and, above all, he has favoured me with constant advice and encouragement. I take genuine pleasure in recording how deeply I feel myself his debtor.

I have to thank my friend, Mr. Edward Rimbault Dibdin, of Liverpool, for the list of Liverpool publications given in my Supplement. To Mr. Henry Herman, the dramatist and noted collector, I owe thanks for many kindnesses. Mr. Richard Cameron, of Edinburgh, the well-known bookseller, allowed me, during my residence there, to examine every theatrical book which passed through his hands, and I owe him sincere thanks. His son also did me many favours. I must also thank Messrs. Robson & Kerslake, of Coventry Street, and Mr. Bertram Dobell, of Charing Cross Road, for their courtesy in replying to my inquiries.

It would be unpardonable in me to omit to record my appreciation of the unfailing courtesy and attention I have received from the officials of the Advocates' Library, in Edinburgh, and the British Museum. To Mr. John P. Anderson, of the latter,

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himself a distinguished bibliographer, I owe special thanks. I would also acknowledge my indebtedness for some titles to that model catalogue, Mr. J. D. Mullins's Catalogue of the Shakespeare Memorial Library, Birmingham, the accuracy of which is beyond all praise.

I shall esteem it a great favour if those who are able to correct or supplement the information contained in this work, will kindly communicate with me. All such communications I shall gratefully receive and acknowledge.

ROBERT W. LOWE.

HALDEN VILLA, PARK VILLAS,  
WEST NORWOOD, S.E.  
*23d September 1887.*

A  
BIBLIOGRAPHICAL ACCOUNT  
OF  
ENGLISH THEATRICAL LITERATURE.

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**ABERDEEN THEATRE.**

A SCOTCH play-house. Aberdeen. 1878. [See ANGUS, J. Keith.]

**ACTING.**

AN essay on the art of acting; in three epistles. Epistle I. London: 1819. 8vo.\*

AN essay on the science of acting. By a veteran stager. London. 1828. 12mo. With portrait of Shakspeare.

**ACTOR.**

THE actors remonstrance, or complaint: for the silencing of their profession, and banishment from their severall play-houses. In which is fully set downe their grievances, for their restraint; especially since stage-playes, only of all publike recreations are prohibited; the exercise at the Beares Colledge, and the motions of puppets being still in force and vigour. As it was presented in the names and behalves of all our London comedians to the great God Phœbus-Apollo, and the nine Heliconian Sisters, on the top of Pernassus, by one of the Masters of Requests to the Muses, for this present month. And published by their command in print by the Typograph Royall of the Castalian Province. 1643. London, Printed for Edw. Nickson. Ianuar. 24. 1643. 4to. pp. 8 including title.

Reprinted by W. C. Hazlitt (Roxburghe Library), 4to. 1869: among E. W. Ashbee's Facsimile Reprints, 4to. 1869: and in Hindley's Old Book Collector's Miscellany, 8vo. 1873. A great rarity.



**THE actor:** a treatise on the art of playing. Interspersed with theatrical anecdotes, critical remarks on plays, and occasional observations on audiences. London (Griffiths). 1750. 12mo.

**THE actor:** or, a treatise on the art of playing. A new work, written by the author of the former, and adapted to the present state of the theatres. Containing impartial observations on the performance, manner, perfections, and defects of Mr. Garrick, Mr. Barry, Mr. Woodward, Mr. Foot, Mr. Havard, Mr. Palmer, Mr. Ryan, Mr. Berry, &c. Mrs. Cibber, Mrs. Pritchard, Miss Nossiter, Mrs. Gregory, Mrs. Woffington, Mrs. Clive, Mrs. Green, Miss Bellamy, &c. in their several capital parts. London. 1755. 12mo.

Probably by Sir John Hill.

Lowndes says—"A very sensible performance, written by Aaron Hill." But, as Aaron Hill died February 8, 1749-50, and, as the 2nd vol. of 'The actor' treats of theatrical incidents after that date, this must be an error.

**AN answer to some strictures on the profession of an actor,** published in the Morning Post, on the 19th August, by a gentleman under the signature of Crito. London 1805. 12mo. 6d.\*

Crito protests, among other things, against actors' assuming the title of "gentleman," and against their obtruding their private disputes on the public. His letter is reprinted in this pamphlet.

**DEFENCE** of the profession of an actor; being an historical detail and view of the honors bestowed upon actors and actresses from the remotest period to the decline of the professional character in England. London: 1810. 8vo.\*

**ACTORS and editors,** a poem. By an Undergraduate. London: 1817. 8vo.\*

**THE actor's budget.** 1820. [See OXBERRY, William.]

**THE actor;** or, guide to the stage; exemplifying the whole art of acting: in which the dramatic passions are defined, analyzed, and made easy of acquirement. The whole interspersed with select and striking examples from the most popular modern pieces. London: 1821. 12mo. 1s. 6d.

Published by Lowndes. In the Preface it is stated to be a reproduction in small compass of Aaron Hill's celebrated Essay on the Histronic Art.

OBSERVATIONS on raising Subscriptions for the families of deceased actors. London: 1822. 8vo.\*

✓ ACTORS by daylight; or pencillings in the pit. Containing correct memoirs of upwards of forty of the most celebrated London performers; original tales, poetry, and criticisms: the whole forming a faithful account of the London stage for the last twelve months. London. n. d. (1838). 8vo. Portraits.

The first volume, of which this is the title-page, consists of forty-three weekly numbers; No. 1, March 3, 1838; No. 43, December 22, 1838. The price, to No. 43, was 1d., No. 43 is priced 2d. A second volume was published, with the following title-page—

✓ ACTORS by daylight; and miscellany of the drama, music, and literature. Containing correct memoirs of the most celebrated London performers original tales, poetry, and criticisms. London. n. d. (1839). 8vo. Portraits.

Twelve numbers, the publication being stopped by the illness of the editor. The last number is 55, March 16, 1839. At No. 52, the price was reduced to 1d. Lacy, 15s.

✓ ACTORS by gaslight, or "Boz" in the boxes. (No title-page.) 1838. 8vo. Portraits.\*

Weekly (price 1d.), with a portrait in each number. No. 1, 21st April 1838; No. 37, 29th December 1838. It is announced, in No. 37, that the publication will cease.

ACTORS and actresses of Great Britain and the United States from the days of David Garrick to the present time. Edited by Brander Matthews and Laurence Hutton. New York: n. d. (1886). 5 vols. 8vo.

Although this work is issued in America I think it better to mention it, as an English edition will, I believe, be published shortly.

#### ACTRESSES.

OUR actresses; or, glances at stage favourites, past and present. By Mrs. C. BARON-WILSON (q.v.). 1844.

#### ADDISON, Joseph [1672-1719].

Addison's famous tragedy of "Cato" was produced at Drury Lane, 14th April 1713. It owed its phenomenal success at the time less to its intrinsic merits than to party feeling. Cibber gives an account of the success of the play. It gave rise to numerous pamphlets.

A COMPARISON between Cato and Cæsar. By Mr. STEELE (q.v.).

REMARKS upon Cato, a tragedy. By Mr. Dennis. London (Lintott): 1713. 4to. 1s.

An acute, though bitter, piece of criticism. Dr. Johnson quotes from

it largely in his *Life of Addison*. For Pope's attack on Dennis in connection with this criticism, see DENNIS, John.

THE life and character of Marcus Portius Cato Uticensis: collected from Plutarch in the Greek, and from Lucan, Salust, Lucius Florus, and other authors in the Latin tongue. Design'd for the readers of Cato, a tragedy. London (Lintott): 1713. 4to. 6d.

By Lewis Theobald. Second edition, with large additions. 1713. 4to.

OBSERVATIONS upon Cato, a tragedy. By Mr. Addison. In a letter to \* \* \* London (Baldwin): 1713. 4to. 6d.

CATO examin'd: or, animadversions on the fable or plot, manners, sentiments, and diction of the new tragedy of Cato. With a comparison of the characters of the dramatical and historical hero. Necessary for the perusal of not only the readers of Cato, but of all other tragedies. Dedicated to Joseph Addison, Esq. London (Pemberton): 1713. 4to.

THE unfortunate general: or, the history of the life and character of Cato. Together with a key, or explanation of the New-Play, call'd Cato, a tragedy. London (Midwinter): n. d. (1713). 8vo. 2d.

MR. Addison turn'd Tory: or, The Scene Inverted: wherein it is made appear that the Whigs have misunderstood that celebrated author in his applauded Tragedy, call'd Cato, and that the Duke of M——'s character, in endeavouring to be a General for Life bears a much greater resemblance to that of Cæsar and Syphax, than the hero of his play. To which are added some cursory remarks upon the play itself. By a gentleman of Oxford. London (Baker): 1713. 4to. Pp. 23 including title. 6d.

A VINDICATION of the English stage, exemplified in the Cato of Mr. Addison. 1716. [See SEWELL, William.]

CATO of Utica. A tragedy. Translated from the French of Mr. des Champs, into blank Verse. To which is added, a parallel betwixt this piece and the tragedy of Cato written by Mr. Addison. London (Morphew): 1716. 12mo.

THE Drummer; or, the Haunted-House. A comedy. As it is acted at the Theatre-Royal in Drury-Lane, by His Majesty's Servants. London (Tonson): 1716. 4to.

The second edition—London: 1722, 4to.—has a "Preface by Sir Richard Steele, occasioned by Mr. Tickell's Preface to Addison's *Miscellanies*." In this Steele declared that Addison was the author.

MR. CONGREVE's last will and testament, with characters of his writings. By . . . . Mr. Addison &c. 1729. [See CONGREVE, William.]

**ADELPHI THEATRE, EDINBURGH.**

PLAYS and players at the Edinburgh Adelphi Theatre. 1834. [See EDINBURGH.]

CORRESPONDENCE anent the Adelphi Theatre, Edinburgh. 1850. [Ibid.]

**ADOLPHUS, John.**

MEMOIRS of John BANNISTER (q.v.). 1839.

**AKERBY, George.**

THE life of Mr. James SPILLER (q.v.). 1729.

**ALDRIDGE, F. W. Keene.**

CRITIQUE on the performance of Othello by F. W. Keene Aldridge, the African Roscius. Scarborough: 1831. 12mo.

Only thirty copies of this tract, which is, I presume, by J. Cole of Scarborough, are said to have been printed.

**ALDRIDGE, Ira [1804-1867].**

MEMOIR and theatrical career of Ira Aldridge, the African Roscius. London. n. d. (1849 or -50). 8vo. Portrait. 6d.

I can only suppose that F. W. Keene Aldridge and Ira Aldridge are the same person. Ira Aldridge was a genuine negro, who was educated in America for the Church, but took to the stage. He made his first appearance in this country in 1826, at the Royalty in the East-End, as Othello. He then went to the Coburg, playing Oroonoko, Gambia, &c., with great success. He was very successful in the Provinces, and in 1833 appeared at Covent Garden as Othello. He died at Lodez, in Poland, August 7, 1867, aged 63.

**ALEXANDER, John Henry [1796-1851].**

Familiarly known as "Alec," Mr. Alexander was one of the most amusing of characters. He was the manager of the Carlisle and Dumfries theatres; became manager of minor theatres in Glasgow and Edinburgh; and in 1829 purchased the Glasgow patent, which he made a paying speculation. Numberless anecdotes of his oddities are told.

A PLAIN statement of facts, by Mr. Alexander, late of the Theatre-Royal, Edinburgh. [Edinburgh, 1821.] 10 pp. 8vo. No title.

Dated "Edin. 7th May 1821." Gives an account of differences between Alexander and Murray, the manager of the Theatre Royal, Edinburgh.

**PERSECUTION** and oppression. No. 1. Account of the proceedings and prosecution against John Henry Alexander, manager of the Caledonian Theatres of Glasgow and Edinburgh, instituted by Francis Seymour, designating himself manager of the Theatre Royal, Glasgow, as a common informer on an old act passed in the reign of Queen Anne, and amended by the 10th Geo. II. so far as relates to "Common players of interludes, rogues, vagabonds, and sturdy beggars," &c. Glasgow. 1828. 12mo.

An appeal by Alexander against the legal proceedings against him by the then patentee of the Theatre Royal. He is very impressive in his denunciations of tyranny, &c., but, when he himself became patentee, he was a most vigorous assertor of his rights.

**LETTER** to the Lord Provost, &c. of Glasgow, on the present state of the Theatre Royal. By Walter Dennistoun. 1835. [See GLASGOW.]

An attack on Alexander.

A **LECTURE** on the mischievous effects of theatrical monopolies. By George GRAY (q.v.). 1835.

Has special reference to Alexander.

To the public. Glasgow: n. d. [See HARDY, Robert Burns.]

**REPLY** to Alexander's second appeal to the public. By R. B. HARDY.

These two productions relate to Alexander's alleged harsh treatment of a poor showman, for infringing his patent.

**REVIEW** of the late correspondence between Mr. John Henry Alexander, manager and proprietor of the Glasgow Theatre, and Mr. Lloyd, of the Theatre-Royal, Edinburgh. [Glasgow. 1843.] 8vo. pp. 16. No title-page.

Lloyd, with the Edinburgh Company, played for seven nights in Glasgow, with great success. He wished to play for two nights longer, but Alexander refused, from jealousy, it was said, to allow him. On this refusal severe comments were made by the newspapers, and this correspondence took place.

**ALGAROTTI, Count.**

An essay on the opera. Written in Italian by Count Algarotti, F.R.S. F.S.A. &c. Glasgow. 1768. 12mo.

**ALLEYN, Edward** [1566-1626].

This contemporary of Shakespeare is one of the most famous actors in English stage history: his reputation as a player being of the highest order. He is no less famous as the Founder of Dulwich College.

**THE** life and death of David Garrick Esq. . . . To which

is added, the life of Edward Alleyn. London: 1779. [See GARRICK, David.]

MEMOIRS of Edward Alleyn, founder of Dulwich College: including some new particulars respecting Shakespeare, Ben Jonson, Massinger, Marston, Dekker, &c. By J. Payne Collier, Esq., F.S.A. London (Shakespeare Society): 1841. 8vo.

THE Alleyn Papers. A collection of original documents illustrative of the life and times of Edward Alleyn, and of the early English stage and drama. With an introduction by J. Payne Collier, Esq., F.S.A. London (Shakespeare Society): 1843. 8vo.

**AMBROSS, Miss.**

THE life and memoirs of the late Miss ANN CATLEY (q.v.). 1789.

**ANDERSON, Rev. George.**

THE use and abuse of diversions. A sermon on Luke xix. 13. With an appendix, shewing that the stage in particular is an unchristian diversion. Edinburgh (R. Fleming for J. M'Euen): 1733. 8vo.

SOME remarks upon the Revd. Mr. Anderson's positions concerning the unlawfulness of stage-plays. In a letter to the author. Edinburgh (R. Fleming for G. Hamilton): 1733. 8vo.

A REINFORCEMENT of the reasons proving that the stage is an unchristian diversion. Or, a vindication of the appendix to the use and abuse of diversions, a sermon on Luke xix. 13. In answer to the remarks of an anonymous author. By the Revd. George Anderson V.D.M. Author of the sermon and appendix. Edinburgh (R. Fleming for J. M'Euen): 1733. 8vo.

**ANDERSON, J. W., A.M.**

THE manner pointed out in which the Common Prayer was read by the late Mr. GARRICK (q.v.). 1797.

**ANGUS, J. Keith.**

A SCOTCH play-house; being the historical records of the old Theatre Royal, Marischal Street, Aberdeen. By J. Keith Angus, author of "So sinks the day-star." Aberdeen. 1878. 8vo.

**ANSON, J. W.**

- ✓ **DRAMATIC, Equestrian, and Musical Sick Fund Almanack for 1862**, by J. W. Anson . . . . London: 1862. 16mo.

First issued for 1857 as a single sheet, folio; in which shape it continued till 1863. In 1862-63 the small book and the folio sheet were both issued. In the former shape the publication continued, with slight alterations of title, till 1872. The issues for 1870 and 1872 have each a frontispiece and two illustrations.

**ANSPACH, Margravine of.**

**MEMOIRS** of the Margravine of Anspach. Written by herself. London. 1826. 2 vols. 8vo. Portraits of the Margrave and Margravine.

This lady was the daughter of the Earl of Berkeley. She was married to Lord Craven, and, on his death, to the Margrave of Anspach. She was a tolerably voluminous dramatic writer.

**ANTI-ROSCIAD.**

**THE Anti Rosciad.** London: 1761. [See CHURCHILL, Charles.]

**ANTI-THEATRE.**

**THE Anti-theatre.** London: 1720. [See STEELE, Richard.]

**APPEAL.**

**AN** appeal to the women of England to discourage the stage. By a lady. London. 1855. 8vo.\*

**ARCHER, William.**

One of the best known of critical writers on dramatic subjects. He is now the theatrical critic of the *World*, having succeeded the late Dutton Cook. Mr. Archer was for some years dramatic critic of the *London Figaro*, then edited by James Mortimer.

- ✓ **THE fashionable tragedian: a criticism** [of Henry IRVING]. 1877. (By William Archer and Robert W. Lowe.)

**A LETTER** concerning Mr. Henry IRVING. [A reply to the above.]

**ENGLISH** analyses of the French plays represented at the Gaiety Theatre, London, June and July, 1879, by the Comédie Française. Reprinted from the "*London Figaro*." London. n. d. (1879). 8vo. 1s.

**ENGLISH** dramatists of to-day By William Archer. London: 1882. 8vo.

**HENRY** Irving Actor and Manager. London 1883. [See IRVING, Henry.]

**ABOUT** the theatre Essays and studies By William Archer  
. . . . London: 1886. 8vo.

**ARGYLL**, Duchess of.

**A** MOB in the pit: or, lines addressed to the D—ch—ss of A——ll. London: 1773. 4to. Title 1 l. pp. 7.

A vigorous attack on the Duchess of Argyll, formerly Miss Gunning. It seems that on one occasion she gave up her box, and went into the pit; from which, however, she quickly departed, and insisted upon the persons who had taken her box giving it up to her. Heinel the dancer was the attraction that night.

**ARNE**, Thomas Augustine [1710-1778].

**AN** elegy on the death of the Guardian outwitted, an opera; written and composed by Thomas Augustine Arne, M.D. London: 1765. 4to. Title 1 leaf: pp. 17. 1s.

A parody of Gray's "Elegy," apparently in ridicule of Arne, whose opera "The Guardian Out-witted," produced at Covent Garden, December 12, 1764, was not specially successful.

**ARNOLD**, Samuel James [1774-1852].

Manager of the Lyceum Theatre, opened by him in 1809 with English opera. In 1812 he became manager at Drury Lane, but resigned in 1815. In 1816 he re-opened the Lyceum with opera.

**A** LETTER to all the proprietors of DRURY LANE THEATRE (q.v.). 1818.

**FORGOTTEN** facts in the Memoirs of Charles MATHEWS (q.v.). 1839.

Arnold "farmed" Mathews in his "Entertainments," and Mrs Mathews spoke bitterly of his conduct in the Memoirs of C. M.

**ARNOT**, Rev. William.

**THE** average theatre. With introductory note by the Rev. William Arnot. 1875. [See TALMAGE, Rev. J. de Witt.]

**ARTISTS**.

**THE** artists of the London stage. Musical and dramatic portrait gallery. London. 1876 (1st No.). Sm. 8vo., with photographic portraits. 1s.

A reissue of portraits and memoirs which had appeared in a publication entitled *The Saturday Programme*, issued by the proprietor of the *London Figaro*.



**ASTLEY, Philip** [1742-1814].

The most famous of circus proprietors. He was, when a young man, a private in a cavalry regiment, where he conceived the idea of becoming a trainer of horses.

THE memoirs of J. Decastro . . . . . accompanied by an analysis of the life of the late Philip Astley. 1824. [See DECASTRO, John.]

**ASTON, Anthony.**

A noted strolling-player, of whom Chetwood, in his "History of the Stage" gives a curious account. Of the facts of his life little is known. He was announced to play for the first time at Lincoln's-Inn-Fields Theatre, January 13, 1722. Chetwood in 1749 believed that he was then travelling in the country.

THE fool's opera; or, the taste of the age. Written by Mat. Medley. And performed by his company in Oxford. . . . . To which is prefix'd, a sketch of the author's life, written by himself. London (Payne): n. d. (about 1731). 8vo. Front. Title, 1 leaf: To Reader, 1 leaf: advertisement and cast, 1 leaf: pp. 22; and 1 leaf of publisher's advertisements. 6d.

The author's life begins at page 15, and is headed, "A sketch of the life, &c. of Mr. Anthony Aston, commonly call'd Tony Aston. Written by himself:—now all alive."

This is a tract of extreme rarity.

TONY Aston's petition and speech (with his deportment) before the Honble. H——se of C——ns in behalf of himself and the actors in town and country. To which is prefix'd, his visionary introduction, &c. London; printed for the author. 1735. Folio. pp. 12, including title.

B.M. copy imperfect. Of the greatest rarity.

A BRIEF supplement to Colley Cibber, Esq; his lives of the late famous actors and actresses. By Anthony Aston. 1748. [See CIBBER, Colley.]

**AUDLEY, John** (of Cambridge).

ABRIDGEMENT of Law's Unlawfulness of stage plays. By John Audley. 1802.\*

Mentioned by Allibone. I have never seen or heard of a copy.

**AUSTIN, Louis Frederic.**

A well-known journalist and *littérateur*.

HENRY Irving in England and America 1838-84. By Frederic Daly [L. F. Austin]. 1884. [See IRVING, Henry.]

**BADDELEY, Sophia** [about 1742-1784].

A very beautiful woman with a very bad character. She married the well-known actor, Baddeley, and was by him introduced to the theatre, where she became very popular. Her amours are, however, more interesting than her acting. She died, a prey to drink, disease, and want, in Edinburgh, about 1784.

Her memoirs, which are stated to be written by Mrs. Elizabeth Steele, were, I believe, really compiled by A. Bicknell. They are neither well done nor improving in tone, but are now rather scarce.

**THE** memoirs of Mrs. Sophia Baddeley, late of Drury Lane Theatre. By Mrs. Elizabeth Steele. London: 1787. 6 vols. 12mo.

There are also, a Dublin edition, 1787, 3 vols. 12mo., and an abridgment in one vol. 12mo., 1787. 1st edit. Herman, £6, 10s.

**BAINÉ, Rev. James.**

**THE** theatre licentious and perverted. By James Baine, A.M. 1770. [A sermon in which the "Minor" is fiercely attacked. For this and the pamphlets arising therefrom, see FOOTE, Samuel.]

**BAKER, David Erskine.**

**THE** companion to the play-house: or, an historical account of all the dramatic writers (and their works) that have appeared in Great Britain and Ireland, from the commencement of our theatrical exhibitions, down to the present year 1764. Composed in the form of a dictionary, for the more readily turning to any particular author, or performance . . . . London: 1764. 2 vols. 12mo.

The title-page also contains a list of the contents of each volume. The second edition bore the following title:—

**BIOGRAPHIA** dramatica, or, a companion to the playhouse: containing historical and critical memoirs, and original anecdotes, of British and Irish dramatic writers, from the commencement of our theatrical exhibitions; amongst whom are some of the most celebrated actors. Also an alphabetical account of their works, the dates when printed, and occasional observations on their merits. Together with an introductory view of the rise and progress of the British stage. By David Erskine Baker, Esq. A new edition: carefully corrected; greatly enlarged; and continued from 1764 to 1782. London: 1782. 2 vols. 8vo.

This edition was done by Isaac Reed. The title-page of the third edition was practically the same as above, down to "British Stage:" thence it read:—

ORIGINALLY compiled, to the year 1764, by David Erskine Baker. Continued thence to 1782, by Isaac Reed, F.A.S. And brought down to the end of November 1811, with very considerable additions and improvements throughout, by Stephen Jones. London: 1812. 3 vols. 8vo. (1st. vol. divided into two parts.)

Herman, 208.

**BAKER, Henry Barton.**

OUR old actors. By Henry Barton Baker. With portraits. London: 1878. 2 vols. 8vo., with photographic portraits.

**BAKER, Mrs. Eliza.**

A popular Edinburgh actress. She retired from the stage, and kept a school; but was on the point of returning to it when she died. Tate Wilkinson prints some letters by her.

A LETTER to the author of a panegyric on Mrs. B——r, entitled, A new Rosciad. 1770. [See EDINBURGH.]

**BAKER, Sir Richard.**

THEATRUM redivivum, or the theatre vindicated by Sir Richard Baker in answer to Mr. Pryn's *Histrio-mastix*: wherein his groundless assertions against stage-plays are discovered, his miss-taken allegations of the Fathers manifested, as also what he calls his Reasons, to be nothing but his Passions. London, printed by T. R. for Francis Eglesfield: 1662. 12mo. Title, 1 leaf: To the reader, 3 leaves: pp. 141.

A reprint was issued in 1670, with the following title-page:—

THEATRUM triumphans or a discourse of plays. Shewing the lawfulness and excellent use of drammatique poesy, and vindicating the stage from all those groundless calumnies and misrepresentations, wherewith it is aspersed. Wherein all scruples are removed, and the vain objections of *Histrio-mastix* and others fully answered and confuted, their mistaken allegations of Scripture and Fathers discovered, and their pretended Reasons manifested to be nothing but their Passions. Written by the learned Sir Richard Baker, Kt. London, printed by S. G. and B. G. for Francis Eglesfield: 1670. 12mo.

Lacy, 168.

**BALFE, Michael William [1808-1870].**

ENGLISH Opera House. Statement and correspondence between Mr. Balfe, and Mr. H. Phillips. 1841. [See OPERA HOUSE.]

**BALLANTINE, James.**

DRAMATIC characters of Mrs. SIDDONS (q.v.). 1812.

**BANISTER, Douglas.**

LIFE of Mr. John REEVE (q.v.). 1838.

**BANNISTER, John [1760-1836].**

Son of Charles Bannister, the noted singer and actor. He was a pupil of Garrick, and gave promise of being a successful tragic actor, but ultimately made his reputation as a comedian. His early training, however, stood him in good stead in parts combining tragedy and comedy, and his most famous part might be said to be one of that description, Walter in "Children in the Wood." He was a man of high character, and was universally esteemed.

MEMOIRS of John Bannister, Comedian. By John Adolphus, Esq. London. 1839. 2 vols. 8vo. Two portraits. 28s.

The numbers of pages 182 to 199 inclusive, in the second volume, are repeated—Chap. xxvii. being on pages \*182 to 199\*.

**BARDSLEY, Samuel Argent.**

CRITICAL remarks on Pizarro. By Samuel Argent Bardsley. 1800. [See SHERIDAN, R. B.]

**BARKER, George.**

IMPUNITY of military insolence and licentiousness, exhibited in a correspondence between George Barker, of the Theatre Royal, Drury Lane, and Captain Sutton, of the 7th Hussars, and the Commander in Chief, His Grace the Duke of Wellington. London. 1845. 8vo. pp. 23.

This correspondence relates to a very gross speech of Captain Sutton's regarding Mrs. Barker, which he neither endeavoured to substantiate nor withdrew. Mr. Barker appealed for some redress to Sutton's Colonel, and to the Duke of Wellington, but without result.

**BARKER, James.**

BARKER's continuation of Egerton's Theatrical Remembrancer. 1801. [See OULTON, W. C.]

BARKER's complete list of plays. 1803. [See OULTON, W. C.]

THE drama recorded; or, Barker's list of plays, alphabetically arranged, exhibiting at one view, the title, size, date, and author, with their various alterations, from the earliest period, to 1814; to which are added, Notitia dramatica, or, a chronological account of events relative to the English stage. London. 1814. 8vo.

**BARON-WILSON, Mrs. Cornwell.**

MEMOIRS of Harriot, Duchess of St. Albans. By Mrs. Cornwell Baron-Wilson. 1839. [See MELLON, Harriot.]

OUR actresses; or, glances at stage favourites, past and present. By Mrs. C. Baron Wilson. London. 1844. 2 vols. 12mo. With 10 portraits.

**BARRY, Ann.**

WIFE of Spranger Barry, afterwards Mrs. Crawford. [See CRAWFORD, Ann.]

**BARRY, Elizabeth [1658-1713].**

Was the most famous tragic actress of her time; the original Monimia, Belvidera, and Isabella. Her private character was of the worst. Tom Brown says, "Should you lie with her all night, she would not know you next morning, unless you had another five pounds at her service."

EPILOGUE spoken by Mrs. Barry. London: 1709. [See BETTERTON, Thomas.]

**BARRY, Spranger [1719-1777].**

This "silver-toned" actor was the most serious rival that Garrick ever had. He was the Romeo at Covent Garden in the famous contest between the two houses. For references to his Dublin management, see SHERIDAN, Thomas.

A TREATISE on the passions . . . with a critical enquiry into the theatrical merit of Mr. G——k, Mr. Q——n, and Mr. B——y. 1747. [See FOOTE, Samuel.]

A LETTER of compliment to the ingenious author of a treatise on the passions. 1747. [Ibid.]

AN examen of the play of Edward the Black Prince. . . . With a critical review of Mr. Barry, in the character of Ribemont. 1750. [See SHIRLEY, William.]

AN estimate of the theatrical merits of the two tragedians of Crow-Street. In a letter from a gentleman in Dublin, to his friend in London. Dublin: 1760. 8vo. pp. 23, including title.

A comparison of Barry and Mossop, strongly favouring the former. An account of the struggles between the various Dublin managers, which ended so disastrously for all, will be found under DUBLIN.

ZANGA's triumph; or, Harlequin and Othello at war. 1762. [See M'LOUGHLIN, Charles.]

Othello is Barry.

PURSUIT after happiness: a poem. To which is added, an ode to Mr. Garrick. Also an elegy on the death of Mr. Barry. 1777. [See GARRICK, David.]

### BATH.

THE Bath comedians. Bath: 1755. 8vo.

I have seen only an imperfect copy. It is dated "Pontefract, 16th June 1755," and initialed "J. L."

THE dangers of a LEE shore, or an impartial view of the Bath T——e. 1760. [See BROWNSMITH, John.]

THE Bath theatrical review: a series of criticisms on the performers and drama in general, for the season, 1822-3. Bath. 1823. 8vo.

No. 1, 12th October 1822. No. 25, 30th April 1823. At first issued at irregular intervals—from No. 11 weekly. A publication with a similar title appeared, No. 1, 6th December 1824; No. 2, 8th December 1824; but it apparently had no connection with the preceding.

THE Bath theatre vindicated. 1844. [See EAST, Rev. John.]

THE theatre, as it is: or, remarks upon a pamphlet, entitled "The Bath theatre vindicated." 1844. [See EAST, Rev. John.]

THE Bath theatre, past and present. By an Idler. Bath. 1886. 8vo.\*

### BATTLE.

THE battle of the players, exhibiting the characters of all the actors and actresses of the Irish stage. Dublin: 1762. 8vo.\*

I have not seen this, but suppose it may be the first edition of the following:—

THE battle of the players. In imitation of Dean Swift's Battle of the books. In which are introduced, the characters of all the actors and actresses on the English stage. With an impartial estimate of their respective merits. By the author. The second edition. London. 1762. 8vo. 1s.

### BAXTER, Rev. A. J.

THE theatre "a religious institution." By the Rev. A. J. Baxter, Nottingham. London: n. d. (1865). 8vo. pp. 8. 1d.

On the opening of the new Theatre Royal, Nottingham, on 25th September 1865, the manager made a statement to the effect that attending theatres was not inconsistent with a religious life. This caused a bitter newspaper controversy, and produced the above tract.

**BEARD, John [1717-1791].**

Singer and actor. He married a daughter of John Rich, and from Rich's death, in 1761, until 1767, he managed Covent Garden.

- ✓ LETTERS which have passed between John Beard, Esq; manager of Covent-Garden Theatre, and John SHEBBEARE (q.v.). 1767.

**BEAUCLERK, Mrs. D. J.**

Mrs. Beauclerk's letters to Mr. Sheridan and Mr. Victor, with their answers. To which is prefixed, an occasional prologue, spoken by Mr. King the first night of her appearing on the stage. Dublin, 1758. 8vo.

Mrs. Beauclerk was a novice, who wished to be introduced to the public in Dublin. She made her first appearance, 11th November 1757, as Andromache. She was full of grievances against Sheridan, whom she accused of treating her very badly.

**BEAUMONT and FLETCHER.**

COMMENTS on the plays of Beaumont and Fletcher. 1798. [See MASON, J. Monck.]

**BEAUMONT, Thomas.**

A GENERAL review of the management of Thomas Beaumont, lessee of the Theatre Royal, Glasgow. 1809. [See FOOT, J. F.]

**BEDFORD, Arthur, M.A.**

(1668-1745. Rector of Newton St. Loe, Somerset, Vicar of Temple Church, Bristol.)

SERIOUS reflections on the scandalous abuse and effects of the stage: in a sermon preach'd at the parish-church of St. Nicolas in the city of Bristol, on Sunday the 7th day of January, 1704. By Arthur Bedford, M.A. Vicar of Temple-Church in the afore-said city. Bristol (Bonny): 1705. 8vo. pp. xxiii. 44.

A SECOND advertisement concerning the profaneness of the play-house. [Bristol: 1705. 8vo.]

A 16-page sheet having no title-page. At the end is—Bristol, printed by W. Bonny, in Corn-Street. 1705.

THE evil and danger of stage-plays: shewing their natural tendency to destroy religion, and introduce a general corruption of manners; in almost two thousand instances, taken from the plays of the two last years, against all the methods lately used

for their reformation. By Arthur Bedford, M.A. . . . .  
Bristol (Bonny): 1706. 8vo.

The first leaf of matter, having the heading—"Hell upon earth: or, the language of the play-house"—was cancelled, and the substituted leaf is headed—"The evil and danger of stage-plays." Copies with the cancel are valuable.

A SERIOUS remonstrance in behalf of the Christian religion, against the horrid blasphemies and impieties which are still used in the English play-houses, to the great dishonour of Almighty God, and in contempt of the statutes of this realm. Shewing their plain tendency to overthrow all piety, and advance the interest and honour of the Devil in the world; from almost seven thousand instances, taken out of the plays of the present century, and especially of the five last years, in defiance of all methods hitherto used for their reformation. By Arthur Bedford, M.A. . . . . London (Darby): 1719. 8vo.

Lacy, 9s.

A SERMON preached in the parish-church of St. Butolph's Aldgate, in the City of London, on Sunday the thirtieth day of November, in the year of Our Lord 1729. Occasioned by the erecting of a play-house in the neighbourhood. Published at the request of several of the auditors. By Arthur Bedford, M.A. . . . . London (Hooke): 1730. 8vo. 6d.

The second edition (London, Wilford, 1735) has "The evil and mischief of stage-playing" on the head of the title-page.

**BEDFORD, Paul John** [about 1793-1871].

A well-known comedian, who made his first appearance in London as long ago as November 1824.

RECOLLECTIONS and wanderings of Paul Bedford. Facts, not fancies. London: 1864. 8vo. Portrait.

Another edition—London: 1867. 12mo.

**BELLAMY, B. P.**

A LETTER, to the dramatic censor of the Suffolk Chronicle; by B. P. Bellamy, of the Theatre Royal, Norwich. Ipswich: n. d. (1813). 8vo. 1s.

Very strong language. Mr. Bellamy accuses the critic of malice, untruthfulness, meanness, and calls him an "assassin."

**BELLAMY, George Anne** [1730-1788].

A noted actress, whose private history is of rather a sensational order. She furnished the materials for her celebrated "Apology" to Bell, the bookseller, who got Bicknell to put them into shape. It is of no value theatrically.

AN apology for the life of George Anne Bellamy. Late of



Covent Garden Theatre. Written by herself. To which is annexed her original letter to John Calcraft, Esq. advertised to be published in October 1767, but which was then violently suppressed. London. 1785. 5 vols. 12mo.

A sixth volume afterwards appeared with the following title-page:—

AN apology for the life of George Anne Bellamy, late of Covent-Garden Theatre. Written by herself. To the fifth volume of which is annexed, her original letter to John Calcraft, Esq. advertised to be published in October 1767, but which was then violently suppressed. In six volumes. London. 1785. 12mo.

This supplementary vol. applies to all editions, whether before or after its issue, the 4th ed. (1786) being still stated to be in 5 vols. The 1st ed. has no illustrations, nor have I seen a copy of the 2nd ed. with plates. The 3rd ed. (1785) has a port. and 5 plates: so has the 4th. The 5 vols. were reprinted. Dublin, 1785. 2 vols. 12mo.—two editions at least. Lacy. 6 vols. 1785. 19s.

✓ LETTERS addressed to Mrs. Bellamy, occasioned by her Apology. By Edward Willett. London. n. d. (1785). 8vo.

Willett was the attorney of Woodward, the comedian, whose friend Mrs. Bellamy was. She accused Willett, in her "Apology," of misconduct regarding a legacy left her by Woodward. He replied in this tract.

MEMOIRS of George Anne Bellamy, including all her intrigues; with genuine anecdotes of all her public and private connections. By a gentleman of Covent-Garden theatre. London. 1785. 12mo.

MEMOIRS of a celebrated actress; containing a true account of her various amours, adventures, and vicissitudes; and interspersed with curious anecdotes of several distinguished persons. London: n. d. (1785): 12mo. 60 pp. including title and advertisement: frontispiece.

This is a condensation of the "Apology," and is of extreme rarity. Herman, £2, 7s. 6d.

#### BELLAMY, Thomas.

THE London theatres; a poem. Interspersed with sentiments of pity on the fair unfortunate: and free reflections on the lobby lounge, the orange woman, the place keeper, and other nuisances which degrade a London theatre. By Thomas Bellamy. London. 1795. 8vo.

THE life of Mr. William PARSONS (q.v.). 1795.

**BELLOWS, Rev. Dr.**

PUBLISHED by request—An address upon the claims of the drama, delivered before the president and members of the American Dramatic Fund Society, 1857. By the Rev. Dr. Bellows, of All Soul's Church, New York. (Verbatim from the "New York Herald.") With an introduction by J. B. Buckstone, Esq. London. n. d. (1857). 8vo.

One of the few Clerical defences of the stages.

**BELTON, Fred.**

RANDOM recollections of an old actor. By Fred. Belton. London. 1880. 8vo.

**BENGER, Miss.**

MEMOIRS of Mr. John TOBIN (q.v.). 1820.

**BENNETT, Dr. John B.**

A DEFENCE of the stage . . . . . Being a reply to a sermon . . . . . by the Rev. Dr. John B. Bennett. 1839. [See CALCRAFT, John William.]

**BENTLEY, Richard.**

A LETTER to R..... B..... Esq; author of the new comedy called *The Wishes*; now in rehearsal at the Theatre Royal in Drury-Lane. London: 1761. 8vo. pp. 14 including title. 6d.

A puff in advance. "*The Wishes*" was a witty but eccentric drama by Richard Bentley, in which the speaking Harlequin was introduced. It was produced on 27th July 1761, and was moderately well received.

**BENWELL, J. M.**

AN essay on the danger of unjust criticism. By J. M. Benwell. 1806. [See MANCHESTER.]

**BERINGTON, Joseph.**

MISCELLANEOUS dissertations, historical, critical, and moral, on the origin and antiquity of masquerades, plays, &c. By Joseph Berington. London: 1751. 8vo.\*

**BERKELEY, Colonel W. Fitzhardinge.**

An illegitimate son of Earl Berkeley, who seduced Maria Foote. He was an amateur actor and a colonel of militia.

FULL report of the trial between Miss Foote and J. Hayne

Esq . . . . . with Col. Berkeley's letters in explanation of his conduct. 1824. [See FOOTE, Maria.]

FACTS illustrative of the evidence on the late trial of Foote v. Hayne. 1825. [Ibid.]

FITZALLEYNE of Berkeley. A romance of the present times. 1825. [Ibid.]

**BERNARD, John** [1756-1826].

A successful actor and manager, both in America and this country. His "Retrospections" make an interesting and valuable book.

RETROSPECTIONS of the stage. By the late John Bernard, manager of the American theatres, and formerly secretary to the Beef-steak Club. London. 1830. 2 vols. 12mo. Portrait. (Edited by his son, W. Baile Bernard.)

**BERNARD, W. Baile.**

RETROSPECTIONS of the stage. By the late John BERNARD (q.v.). 1830.

**BERTRAM, J. G.**

BEHIND the scenes: being the confessions of a strolling player. By Peter Paterson, late comedian of the Theatres Royal and Rural. Edinburgh. 1858. 8vo.

GLIMPSES of real life as seen in the theatrical world and in Bohemia: being the confessions of Peter Paterson, a strolling comedian. Edinburgh. 1864. 8vo.

An enlarged edition of "Behind the Scenes," 1858. The author was editor of the *North Briton*, a somewhat notorious Edinburgh newspaper.

**BEST, Rev. Thomas.**

A SHORT struggle for stage or no stage; originating in a sermon, preached by the Reverend Thomas Best. 1818. [See MANSEL, Robert.]

"FACTS but not comments;" being strictures on the stage. 1819. [An answer to above. Ibid.]

A DEFENCE of the acted drama, in a letter addressed to the Rev. Thomas Best, by F. B. CALVERT (q.v.). 1822.

TWO sermons on the subject of theatrical amusements, preached at Sheffield, on Sunday, Nov. 2, 1823, by the Rev. T. Best . . . . . [Sheffield: 1823.] 8vo. 4d.

**THEATRE** versus conventicle; . . . . . containing Mr. Calvert's letters to the Rev. T. Best. 1826. [See CALVERT, F. B.]

**SERMONS** on the amusements of the stage, preached at St. James's Church, Sheffield, by the Rev. T. Best, A.M. Sheffield: 1831. 8vo.

**THEATRICAL** amusements: a sermon preached by the Rev. Thomas Best . . . at St. James's Church, Sheffield, on Sunday, October 29, 1848. [Sheffield: 1848.] 12mo.

Mr. Best also published a sermon on the same subject, preached November 16, 1851; and another, November 4, 1860.

**SERMONS** on theatrical amusements: delivered in St. James' Church, Sheffield. By the late Rev. Thomas Best, M.A., Oxon. Edited by the Rev. R. E. Roberts, M.A., Rector of Richmond, Yorkshire, and Rural Dean. London: 1865. 8vo.

#### **BESTOW, William.**

**OUTLINES** of the life of William Bestow, Esq., editor and proprietor of the "Theatrical journal." With occasional reference to contemporary theatrical events and personages. Traced by Ben William Watkins, Esq. ["B. W. W."] London. 1864. 12mo. Portrait. 2s. 6d.

See **THEATRICAL JOURNAL** for particulars of that long-lived paper.

#### **BESWICK, Lavinia.**

[See **FENTON**, Lavinia.]

#### **BETSON, A.**

**MISCELLANEOUS** dissertations historical, critical, and moral, on the origin and antiquity of masquerades, plays, poetry, &c. With an enquiry into the antiquity of Free masonry, and several other old heathenish customs. As also, whether plays conduce more to the improvement or corruption of morals: which is most excellent, a poem in rhyme or in blank verse; and finally, what Spirit introduc'd masquerades originally into the world. With several other curious enquires. By A. Betson, O.A.M. London. n. d. (1751). 8vo.

#### **BETTERTON, Thomas** [1635-1710].

One of the greatest, if not indeed the greatest, of English actors. Colley Cibber says of him—"Betterton was an actor, as Shakespear was

an author, both without competitors, formed for the mutual assistance and illustration of each other's genius." He was not more admirable for his great genius, than for the worth and probity of his private life.

**EPILOGUE** spoken by Mrs. Barry, April the 7th, 1709. At a representation of *Love for Love*: for the benefit of Mr. Betterton at his leaving the stage. London (Sanger & Curll): 1709. 8vo. pp. 6. including title. 2d.

For an account of this famous benefit to Betterton see *Genest* ii. 415.

**THE** life of Mr. Thomas Betterton, the late eminent tragedian. Wherein the action and utterance of the stage, bar, and pulpit, are distinctly consider'd. With the judgment of the late ingenious Monsieur de St. Evremond, upon the Italian and French music and opera's; in a letter to the Duke of Buckingham. To which is added, *The amorous widow, or the wanton wife*. A comedy. Written by Mr. Betterton. Now first printed from the original copy. London (Gosling). 1710. 8vo. Port. 3s. 6d. [By Charles Gildon.]

Of little value, as, out of 176 pages, not more than 20 have anything to do with Betterton; and, although a list of 73 plays in which he performed is given, his characters in them are not specified. *Herman*, 22s.

**THE** history of the English stage, from the Restauration to the present time. Including the lives, characters and amours, of the most eminent actors and actresses. With instructions for public speaking; wherein the action and utterance of the bar, stage, and pulpit are distinctly considered. By Mr. Thomas Betterton. Adorned with cuts. London (Curll): 1741. 8vo. 5s.

With portraits of Betterton (front.), Mrs. Barry, Mrs. Guyn, Wilks, and Booth (in text). Published under the name of Betterton, but supposed to be written by William Oldys. Not complete unless Egerton's *Memoirs of Mrs. Oldfield*, 1741, are attached. [See *OLDFIELD*, Anne.] Lacy, 9s. 6d. Daniel, 17s.

An account of the life of that celebrated tragedian Mr. Thomas Betterton. Containing a distinct relation of his excellencies in his profession, and character in private life. And interspersed with an account of the English Theatre during his time. London (Robinson): 1749. 8vo. Pp. 36 including title. 6d.

**BETTY**, Henry [1819- ].

The son of the famous W. H. W. Betty—a highly respected gentleman, whose wealth is liberally used by him for the aid of unfortunate members of his old profession.

**MEMOIRS** of Mr. W. H. W. Betty. . . . To which is affixed a sketch of the theatrical career of his son, Mr. Henry Betty. [See *BETTY*, W. H. W.]

**BETTY, William Henry West** [1791-1874].

The celebrated Young Roscius, over whom all England went mad. He appeared in London on 1st December 1804, and for two seasons was a great attraction, drawing immense sums of money. He left the stage and went to Cambridge; but returned to it when a man. His success, however, was not great.

**STRICTURES** upon the merits of Young Roscius. By J. Jackson. Glasgow. 1804. 8vo.

3rd ed.—London: 1804. 8vo. A wildly eulogistic pamphlet. The next-mentioned work is a sharp attack on Betty, and a still sharper on Jackson.

**ANIMADVERSIONS** on Mr. J. Jackson's Dramatic strictures upon the merits of Young Roscius. By the editor of "The Glasgow theatrical register." Glasgow. 1804. 8vo.

**A CRITIQUE** on the first performance of the Young Roscius. London: 1804. 8vo.\*

**AUTHENTIC** memoirs of the Infant Roscius. London: 1804. 8vo.\*

**AUTHENTIC** memoirs of the Young Roscius. London: 1804. 8vo.\*

✓ **CRITICAL** essays on the dramatic excellencies of the Young Roscius, by gentlemen of distinguished literary talents and theatrical amateurs, opposed to the hypercriticisms of anonymous writers, who assume the signatures of Justus, Ennius, & Crito. Interspersed with authentic and interesting anecdotes of this wonderful phenomenon, who so brightly illumines the theatric hemisphere; containing also an account of his Irish, Scotch, and English provincial and metropolitan engagements, &c. &c. Faithfully compiled by J. Bisset, . . . Birmingham: n. d. (1804). 8vo. 2s. 6d.

**MEMOIRS** of the life of Wm. Henry West Betty, known by the name of the Young Roscius, with a general estimate of his talents, and a critique on his principal characters. Second edition. Liverpool. 1804. 12mo. [By J. Merritt.]

**AN** authentic biographical sketch of the life, education, and personal character, of William Henry West Betty, the celebrated Young Roscius. By George Davies Harley, . . . London. 1804. 8vo. Portrait.

2nd edition. 1804.

THE wonderful theatrical progress of W. Hen. West Betty, the Infant Roscius, in Ireland, Scotland, and various parts of England, also, at the Theatres Royal Covent Garden & Drury Lane; with an accurate sketch of his life. By an impartial observer. London: n. d. (1804). 12mo. 6d.

THE Infant Roscius; or, an inquiry into the requisites of an actor: comprising a critical analysis of young Betty's acting, on the London boards; a complete sketch of his life; an investigation of the merits of the four pamphlets which have been published respecting him, by Mess. Jackson, Bissett, Merritt, and Harley; strictures on the present state of the Covent Garden company, &c. By T. Harral, Esq. . . . London. n. d. (1804). 8vo. 1s. 6d.

AN easy cure for popular phrenzy in theatrical concerns. Having reference to the indecent plaudits and exorbitant recompence, bestowed by the English, Scotch, and Irish, on that puerile performer, called the Young Roscius: thereby tending to disparage the merits of the adult performers; and to manifest the ingratitude of the British people. By W. P. R. London. 1804. 8vo.

THE life of Wm. Henry West Betty, the celebrated and wonderful Young Roscius: containing the particulars of his theatrical career, his education, character, & abilities; together with an impartial account of his astonishing performances in the London Theatres. Illustrated with a striking likeness of this brilliant theatrical Star. London (Fairburn): n. d. (1804). 12mo. Portrait.

THE Bettyana, a poem, descriptive of the progress of the Young Roscius. By G. M. Woodward. London: 1805. 8vo.\*

A MEDLEY, and a letter respecting the Theatrical Game Chicken. London: 1805. 8vo.\*

THE Young Rosciad, an admonitory poem, well-seasoned with Attic salt, cum notis variorum. By Peter Pangloss, Esq. L.L.D. and A.S.S. London: 1805. Sm. 4to. pp. 35 including title.

Against Betty.

ROSCIUS in London. Biographical memoirs of William Henry West Betty, from the earliest period of his infancy; including the history of his Irish, Scotch, and English engagements. With analytical strictures on his acting at the London theatres. London: 1805. 8vo. 2s.\*

**MEMOIRS** of Mr. W. H. W. Betty, the English Roscius. To which is affixed a sketch of the theatrical career of his son, Mr. Henry Betty. London. n.d. (about 1846 or 1847). Roy. 8vo.

**BEVERLEY, Mrs.**

THE actress's ways and means, to industriously raise the wind. Containing the moral and entertaining poetical effusions of Mrs. R. Beverley, comedian; professor of elocution; and author of the popular "coronation sermon," "modern times," &c. &c. London: n. d. 8vo. 1s.

Mrs. Beverley was an actress who, failing to get an engagement, engaged in business, and failed. She issued these publications to make a little money.

**BICKERSTAFFE, Isaac.**

A well-known dramatist, and a friend of Garrick. He fled from this country to avoid arrest for an unnatural crime.

LOVE in the suds. Being the lamentation of Roscius for the loss of his Nyky (Bickerstaffe). 1772. [See GARRICK, David.]

**BICKNELL, Alexander:** (Attributed to him).

THE memoirs of Mrs. Sophia BADDELEY (q.v.). 1787.

AN apology for the life of George Anne Bellamy (q.v.). 1785.

**BILLINGTON, Mrs. Elizabeth** [1769-1818].

Singer. A most beautiful woman, whose career was marked by many scandals.

**MEMOIRS** of Mrs. Billington, from her birth: containing a variety of matter, ludicrous, theatrical, musical, and — With copies of several original letters, now in the possession of the publisher, written by Mrs. Billington, to her mother, the late Mrs. Weichsel: a dedication; and a prefatory address. London. 1792. 8vo. Portrait. 1os. 6d.

An attack of the most virulent nature. An action was brought against the publisher, which was, however, compromised, and the pamphlet was withdrawn. See "The secret history of the Green room," 1793, vol. ii. p. 116, for a full account of the transaction. This is not a scarce book, but, being very coarse, it is much sought after.

AN answer to the memoirs of Mrs. Billington. With the life and adventures of Richard Daly, Esq. and an account of the present state of the Irish theatre. Written by a gentleman, well



acquainted with several curious anecdotes of all parties. London. 1792. 8vo. 1 leaf advertisement; 1 "to Reader;" pp. 71. 3s.

A book of extreme rarity. I have never seen a copy catalogued.

#### **BINCKES, Thomas A.**

**PREACHING** in theatres. An essay, delivered at the east branch of the Young men's Christian association. London. 1860. 8vo.

#### **BINNEY, Rev. T.**

A **LETTER** to the Rev. T. Binney, in defence of the drama. By Thomas Egerton WILKS (q.v.). 1838.

#### **BIOGRAPHIA DRAMATICA.**

[See BAKER, David Erskine.]

#### **BIRMINGHAM.**

**THE** dissection of a Bir—g—m manager. By the author of the Summer's day. London: 1796. 12mo.\*

A furious attack on Macready, the elder. The *Monthly Mirror* says of it: "The whole matter is libellous, but too despicable for any legal notice."

**THE** theatrical looker-on, [for 1822-1823]. Birmingham. 1822-3. 2 vols. 8vo.

1st vol. No. 1, 27th May: No. 25, 9th Nov. 1822. 2nd vol. No. 1, 19th May, No. 25, 21st Nov. 1823. The first 24 nos. were priced one penny; the remainder twopence.

**THE** Birmingham reporter; and theatrical review: or the opinions, doubts & perplexities of Humphrey Digbeth, manufacturer, and others. Birmingham. 1823. 8vo.\*

**THE** Birmingham spectator, a miscellany of literature, and of dramatic criticism. Birmingham. 1824. 8vo.\*

**THE** theatrical note-book. Birmingham. 1824. 8vo.\*

**THE** theatrical John Bull. Birmingham. 1824-5. 8vo. 2 vols.

I have seen only one vol. No. 1, 29th May—No. 21, 16th Oct. 1824: price twopence. The title is dated 1825.

**THE** Birmingham Musical Examiner and dramatic review. Birmingham 1845-6. 8vo.

No. 1, 1st Sept. 1845. No. 19, 3rd Jan. 1846. Price 2d. weekly.

**BISSET, J.**

CRITICAL essays on . . . . . the Young Roscius. 1804. [See BETTY, W. H. W.]

**BLACK, William.**

A very litigious shareholder of the Edinburgh Adelphi Theatre. He was a merchant in Leith, but gave up his business, and became lessee of the Queen's Theatre, Edinburgh, which he opened in 1855. He had a good company, Tom Mead being his leading man, and he did everything well; but he failed in about 18 months, and, it is said, had to take a clerk's situation in the business he had once owned.

For his quarrels with Murray, Spence, &c., see EDINBURGH, from 1850 to 1855.

**BLACKMORE, Sir Richard.**

MR. CONGREVE's last will and testament, with characters of his writings. By . . . . . Sir Richard Blackmore, &c. 1729. [See CONGREVE, William.]

**BLAND, Dora.**

[See JORDAN, Mrs. Dora.]

**B——n, B——t.**

THE Stage, or, Coronation of King Tom, by B——t B——n. 1753. [See SHERIDAN, Thomas.]

**BOADEN, James [1762–1839].**

A fairly successful dramatist, now only known as the author of several theatrical memoirs.

A LETTER to George Steevens, Esq. containing a critical examination of the papers of Shakspeare. 1796. [See IRELAND FORGERIES.]

A COMPARATIVE review of the opinions of Boaden in February &c. 1795, and February 1796. [See IRELAND FORGERIES.]

VORTIGERN under consideration; with general remarks on Boaden's Letter. 1796. [Attributed to Oulton. See IRELAND FORGERIES.]

MEMOIRS of the life of John Philip KEMBLE (q.v.). 1825.

MEMOIRS of Mrs. SIDDONS (q.v.). 1827.

THE life of Mrs. JORDAN (q.v.). 1831.

THE private correspondence of David GARRICK (q.v.). 1831–2. (Edited by Boaden.)

MEMOIRS of Mrs. INCHBALD (q.v.). 1833.

**BOLTON, Duchess of.**

[See FENTON, Lavinia.]

**BOOTH, Barton [1681-1733].**

A very great actor, the legitimate successor of Betterton. He was one of Cibber's partners in management, and was the original *Cato*.

✓ **MEMOIRS** of the life of Barton Booth, Esq; with his character. To which are added several poetical pieces, written by himself, viz. Translations from Horace, Songs, Odes, &c. To which is likewise annex'd, the case of Mr. Booth's last illness, and what was observ'd (particularly with regard to the quick-silver found in his intestines) upon opening of his body, in the presence of Sir Hans Sloan, by Mr. Alexander Small, surgeon. Publish'd by an intimate acquaintance of Mr. Booth, by consent of his widow. London (Watts): 1733. 8vo. Portrait. 1s. 6d.

By Benjamin Victor.

**LIFE** of Barton Booth, late one of the managers at the Theatre Royal in Drury-Lane. London: 1733. 8vo.\*

✓ **THE** lives and characters of the most eminent actors and actresses of Great Britain and Ireland, from Shakespear to the present time. Interspersed with a general history of the stage. By Mr. Theophilus Cibber. Part 1. To which is prefixed, A familiar epistle from Mr. Theophilus Cibber to Mr. William Warburton. London. 1753. 8vo. 3s.

The letter to Warburton occupies xcix. pages, then follows this title:—

✓ **THE** life and character of that excellent actor Barton Booth, Esq; sometime one of the patentees and directors of His Majesty's company of comedians. By Mr. Theophilus Cibber.

**BOOTH, Junius Brutus [1796-1852].**

An actor who bore a strong resemblance to Edmund Kean, and who tried unsuccessfully to rival him. He was unfairly treated by Kean, and injudiciously advised by his own friends. He engaged both at Covent Garden and Drury Lane, and his changing from one theatre to the other caused great disturbances. He became very popular in America. Edwin Booth is his son.

**MEMOIRS** of the life of Mr. Booth, containing a true statement of all the circumstances attending his engagements at the rival Theatres, with a few remarks upon his conduct; by an old actor. London: n.d. (1817.) 8vo.

MEMOIRS of Junius Brutus Booth, from his birth to the present time ; with an appendix, containing original letters, from persons of rank and celebrity ; and copious extracts from the journal, kept by Mr. Booth, during his theatrical tour on the Continent. London. 1817. 8vo. Portrait.

#### BOSTON.

SECOND edition. An impartial critique, or, a peep into the Boston Theatre, during the season of 1813 ; being, a comprehensive view of the corps dramatique, who are "ever anxious to please." Boston : n.d. (1813). 8vo. 3d.

AN impartial critique, or, a peep into the Boston Theatre, during the season of 1814 ; being a review of the corps dramatique, with remarks on the wonderful exhibitions, and theatrical novelties. Boston : n.d. (1814). 8vo. 3d.

#### BOSWELL, James, Jun.

MEMOIR of the late Edmond MALONE (q.v.). 1814.

#### BOWDEN, George.

THE life and conversion of George Bowden, formerly a player ; wherein is set forth the glory of God's distinguishing grace, through the revelation of Jesus Christ, to him when in bondage of soul. Written by himself, for the glory of God and the comfort of his tried people. London. 1825. 8vo.

#### BRACEGIRDLE, Anne [1663-1748].

A brilliant actress, whose chastity seems to have surprised her contemporaries, and exercised the minds of more recent historians. Good Genest quaintly remarks that she was "perhaps a woman of a cold constitution." Congreve was one of her admirers, and some of the indecent poetry of the period asserted that he married her.

THEATRICAL correspondence in death. An epistle from Mrs. Oldfield, in the Shades, to Mrs. Br—ceg—dle, upon Earth. 1743. [See DRURY LANE THEATRE.]

#### BRADY, Widow.

GRANNY's prediction revealed to the Widow Brady, of Drury Lane Theatre. London. 1773. [See CRAWFORD, Ann.]

#### BRAHAM, John [1777-1856].

One of the greatest of English singers.

JACK in office ; containing remarks on Mr. Braham's address to the public. By Thomas Gilliland. 1805. [See KEMBLE, J. P.]

**CRIM. CON.** Damages one thousand pounds!! The trial between Mr. Henry Wright, (purser of an Indiaman), and Mr. Braham, (of musical celebrity), for Criminal Conversation with the plaintiff's wife, at the Court of Common-Pleas, Guildhall, before Sir Vicary Gibbs, and a Special Jury, on Tuesday, July 23, 1816. Taken in short-hand. London (Fairburn): n. d. (1816). 8vo. 16 pp. including title. 6d.

**TRIAL** of Mr. Braham for Crim. Con. To which is added, the life of Mr. Braham. London: 1816. 8vo.\*

**BRANDON, Isaac.**

**KAIS:** or, Love in the deserts. An opera. In four acts: as performed at the Theatre Royal Drury-Lane. With a few words by way of preface. By I. Brandon, Esq. . . . London: 1808. 8vo.

**BRANDON, James.**

Boxkeeper at Covent Garden during the O. P. Riots. He made himself specially obnoxious to the Rioters, who insisted on his dismissal. He was, however, reinstated.

**THE** whole proceedings . . . . by Henry Clifford, Esquire, against Mr. James Brandon, for an assault. 1809. [See **COVENT GARDEN THEATRE**.]

**CLIFFORD** for ever! . . . . The trial between H. Clifford, and J. Brandon. 1809. [Ibid.]

**A PLAIN** statement of facts; . . . . relative to the . . . . differences between the present management of **COVENT GARDEN THEATRE** (q.v.) and Mr. James Brandon. 1823.

**BRAYLEY, Edward Wedlake.**

An enquiry into the genuineness of Prynne's "Defence of Stage plays," &c. Together with a reprint of the said tract, and also of Prynne's "Vindication." By E. W. Brayley, F.A.S., and F.R.S.L. London: 1825. 8vo. pp. 16, including title and half-title.

Only 50 copies privately printed. It proves the "Defence" to have been a forgery. See **PRYNNE**, William. The "Vindication" is not a book, but an advertisement.

**HISTORICAL** and descriptive accounts of the theatres of London: by Edward Wedlake Brayley, F.A.S. &c. &c. Secretary to the Russell Institution. Illustrated with a view of each theatre,

elegantly coloured, drawn and engraved by the late Daniel Havell. London. 1826. 4to. with 16 plates.

Lacy, 32s. Herman, 77s. 6d.

#### BRERETON, Austin.

A well-known critic and dramatic historian. He is assistant editor of the *Theatre*, and a constant contributor to the *Stage*, of which he is principal critic.

**DRAMATIC notes** an illustrated year-book of the stage With forty-two sketches of scenes and characters by T. Walter Wilson 1881-1882 Third year of issue. London: 1882. 8vo. 1s.

Edited from this time by Austin Brereton. This most useful book is still being issued. The 4th issue—1882-1883—London: 1883. 8vo. 1s. In 1885, the 5th and 6th issues were published together, price 2s. The 8th issue is now announced, price 2s.

**HENRY Irving** A biographical sketch. 1883. [See IRVING, Henry.]

**SOME famous Hamlets** from Burbage to Fechter By Austin Brereton With an appendix giving extracts from the criticisms on Hamlet by Goethe, Coleridge, Schlegel, Hazlitt, Ulrici, Etc. London: 1884. 8vo. 1s.

#### BREWER, J. Norris.

**HISTRIONIC topography**: or, the birth-places, residences, and funeral monuments of the most distinguished actors. Illustrated by engravings, executed by Messrs. J. & H. Storer, and by historical & descriptive notices, written by Mr. J. Norris Brewer. . . . London. 1818. 8vo.

Lacy, 13s.

#### BRIGHTON.

**THE Brighton dramatic Miscellany.** Published daily.—Price one penny.

1st No. 26th July 1838. No. 57, 29th Sept. 1838.

#### BRISTOL.

**BRISTOL Theatre**: a poem. Bristol. 1766. 4to. 6d.

A bitter and silly attack on the stage, curious as being in rhyme. The author apologises for this peculiarity thus—"The author would rather have chosen to publish his sentiments on this important subject in plain prose; but for this single reason, that many sooner peruse sentiments conveyed in poetry, and longer retain them." The author's *poetry* is certainly remarkable—*c.g.*—

"So Nile's amphibious Crocodiles decoy,  
And, softly soothing, Sycophants destroy."

THE association of theatrical opposers, or Bristol in commotion against the Muses. 1773. [See COURTNEY, —.]

THE THESPIAN. Bristol. 1823. 8vo.

I have seen only No. 2, 13th Jany. 1823, to No. 8, 24th Feby. 1823, weekly.

MEMOIRS of the Bristol stage, from the period of the theatre at Jacob's Well, down to the present time; with notices, biographical and critical, of some of the most celebrated comedians who have appeared on its boards. By Richard Jenkins. Bristol. 1826. 8vo.

#### BROADBOTTOM, J.

J. BROADBOTTOM on the performers. n.d.

I have seen this title mentioned; but know nothing whatever about the work. I suppose it to be theatrical.

BROOKE, Gustavus Vaughan [18 —1866].

A popular tragedian; drowned in the *London* while on a voyage to Melbourne.

THE wreck of the *London*: a lyrical ballad, by John A. Heraud. Published in aid of the Fund for building a Life-boat, to be called "The G. V. Brooke." London: 1866. 8vo.

#### BROOKE, Henry.

GUSTAVUS Vasa, the deliverer of his country. A tragedy. As it was to have been acted at the Theatre-Royal in Drury-Lane. By Henry Brooke, Esq; London (Dodsley): 1739. 8vo.

This was the first play forbidden by the Licensor, after the Act, limiting theatres and appointing a Licensor, was passed in 1737. It had been rehearsed several times, when it was prohibited, on account of some sentiments regarding liberty which it contained. It was printed by subscription at 5s. a copy, and, so incensed were the public at the Licensor's arbitrary action, that Brooke is said to have cleared £1000 by it. It has only been acted once in England (28th Dec. 1805, for Betty), but it has been often played in Ireland. Dr. Johnson attacked the Licensor in a satirical work entitled:—

A COMPLETE vindication of the Licensers of the stage, from the malicious and scandalous aspersions of Mr. Brooke. 1739. [See JOHNSON, Samuel.]

THE history of the life and actions of Gustavus Vasa, deliverer of his country. Recommended to the spectators of a tragedy on that subject, now in rehearsal at the Theatre-Royal in Drury-Lane. Extracted from the best historians. London (Roberts): 1739. 8vo. 6d.

THE Country correspondent: humbly address'd to Gustavus Vasa, Esq; and all the never-enough-to be admir'd, inimitable, and incomparable authors of that famous, excellent, and fine new patriot play, call'd, The deliverer of his Country: which lately narrowly escap'd being acted. London. n. d. (1739). 8vo.

A bitter attack on "Gustavus Vasa."

MR. Morton's Zorinski and Brooke's Gustavus Vasa compared. 1795. [See MORTON, Thomas.]

BROUGHTON, James.

THE British stage, and literary cabinet. 1817. [See STAGE.]

BROWN, J.

THE stage, a poem, addressed to Mr. Farren; containing strictures on various actors. By J. Brown, Esq. London: 1819. 8vo. 2s. 6d.\*

BROWN, John.

LETTERS upon the poetry and music of the Italian Opera; addressed to a friend. By the late Mr. John Brown, painter. Edinburgh. 1789. 12mo.

BROWN, Tom.

THE life of the late famous Comedian, Jo. HAYNS (q. v.). 1701.

Attributed to Tom Brown.

THE stage-beaux toss'd in a blanket: or, hypocrisie alamode; expos'd in a true picture of Jerry . . . . 1704. [See COLLIER, Jeremy.]

BROWN, Dr. John.

CRITICAL Remarks on the tragedy of Athelstan. With rules necessary to be observed by all dramatic poets. By the Author of the State-Farce. London: 1756. 8vo. 6d.

Very critical on the play and abusive of the way in which it was acted. It was produced successfully at Drury Lane, 27th February 1756.

BROWNSMITH, John.

A prompter who seems to have been a very quarrelsome person.

THE dangers of a LEE shore, or an impartial view of the Bath T \* \* \* \* e in the year 1759, and a wonderful prophecy for the year 1760. By J. Brownsmith, late Prompter to the said T \* \* \* \* e. Bath: n. d. (1760). 8vo.\*

Lee was, no doubt, John Lee, who may have been manager of the Bath Theatre in 1759.



**THE Theatrical Alphabet.** Containing a catalogue of several hundred Parts (both Mens and Womens) in different Plays and Farces; with the number of Lengths noted that each Part contains, carefully disposed in alphabetical Order, and accurately distinguished by initial Letters, denoting whether they are in a Tragedy, comedy, Opera, Farce, &c. The number of lengths are justly calculated, as they are performed at the Theatres Royal; with a vacancy reserved to insert many more, as they may occur in new Pieces, or otherwise. By John Brownsmith. London: 1767. 8vo.

**THE rescue, or Thespian scourge;** being a critical enquiry into the merit of a poem, intituled, Thespis; with some candid remarks on the modesty, good nature, and impartiality of that piece. Written in Hudibrastic verse. By John Brownsmith. London: 1767. 4to.\*

**THE Contrast;** or, New Mode of Management. Being a peep behind the curtain of the Salisbury Theatre, in 1776: wherein the requisites to form a brace of managers—their plain dealing, artless innocence, and public gratitude—are all nicely weigh'd, duly consider'd, and justly display'd. To which are added, (by way of supplement) a few spontaneous fragments, pick'd up at the foot of Parnassus. By J. Brownsmith, late nominal prompter to the said theatre. Salisbury: 1776. 8vo.

#### BRUNSWICK THEATRE.

The Royal Brunswick Theatre, which took the place of the Royalty Theatre, burned in April 1826, was opened on February 25, 1828, under the management of Percy Farren, with the "Mermaid's Well," and a farce "An uncle too many." These pieces were repeated the following night; there was no performance on the 27th; and on the 28th, while the performers were in the theatre at a rehearsal, the building fell, burying nearly all in the theatre under its ruins. The number killed was fifteen.

**DREADFUL catastrophe.** Destruction of the Brunswick Theatre, Wellclose Square. By the Rev. G. C. Smith. Third edition. London: n. d. (1828). 12mo. 1d.

This tract was published in six parts. The above is the title of the first; the second bore the following title:—

**BRUNSWICK Theatre;** or the second part of observations on the destruction of the New Brunswick Theatre, Wells Street, Wellclose Square. By the Rev. G. C. Smith. Minister of the London Mariners' Church. London. n. d.

The four succeeding parts differ very slightly in the punctuation of the title-page, and of course in the numbers of the parts, from the title of the second part.

**THE** ground of the Theatre. An interesting review of circumstances connected with the ground upon which the late "Royalty," and the more recent "New Brunswick Theatre" stood. This site of ground having formerly been occupied as a place of worship, where the Gospel of Salvation was preached for many years, with proposals for restoring the ground back to its original appropriation, by erecting a building that shall be devoted to purposes of benevolence and religion, where the sounds of prayer & praise shall again be heard glorifying God. London: n. d. (1828): 12mo. 3d.

A BRIEF narrative of the opening, and sudden destruction of the Royal Brunswick Theatre, in a letter from Percy Farren, stage-manager of the late establishment. To which is subjoined, the new musical farce of *An uncle too many*; by James Thomson. Never performed but on the only two evenings the Brunswick Theatre was open, Monday 25th, and Tuesday 26th of February, 1828. London: 1828. 8vo. 2s. 6d.

There is also a note on the title-page that the proceeds of the sale of this work are to go to the fund established for the aid of the sufferers by the catastrophe.

A FULL and accurate account of the destruction of the Brunswick Theatre, with the statements of Rev. G. C. Smith, & Messrs. Wm. & Percy Farren; letters of the Architect; reports of public meetings; and every particular connected with the melancholy event: together with a history of the theatre, from its origin: and of the introduction of theatres in the eastern part of the metropolis. London: 1828. 8vo. with front. and vignette on title.

**THE** Brunswick: a poem. In three cantos. London. 1829. 8vo.

With motto on title-page—"Fallen, fallen, fallen." Dryden.'

**BUCKE, Charles.**

**THE** Italians; or the fatal accusation: a tragedy. With a preface; containing the correspondence of the author with the Committee of Drury Lane Theatre; P. Moore, Esq. M.P.; and Mr. Kean. 1819.

[For the pamphlets relating to this quarrel, see **KEAN**, Edmund.]

**BUCKSTONE, John Baldwin** [1802-1879].

A popular actor, author, and manager. He managed the Haymarket Theatre from 1853 to 1877, when he virtually retired from the stage.

**AN** address upon the claims of the drama. By the Rev. Dr.

BELLOWS (q. v.). With an introduction by J. B. Buckstone, Esq. 1857.

#### BUDGET.

A SERIO-COMIC poem, entitled, *The budget, or truth's candle lighted*: intended as a theatrical scourge for naughty boys and girls, by a disbanded son of Thespis. London 1791. 4to.\*

#### BULLOCK, Christopher.

WOMAN'S REVENGE: or, a match in Newgate. A comedy. As it is acted at the Royal Theatre in Lincoln's-Inn-Fields. The second edition. To which is added, a compleat key to the Beggar's Opera, by Peter Padwell, of Paddington, Esq; London. 1728. 8vo. Front. 1s. 6d.

An edition of this play, which is an alteration, by Christopher Bullock, of Betterton's alteration of Marston's "*Dutch Courtezan*," was published, 1715. 12mo.

#### BUNN, Alfred [1798-1860].

The "*Post Bunn*" of *Punch*. He was manager at Birmingham; stage-manager at Drury Lane under Elliston; became lessee both of Drury Lane and Covent Garden; was bankrupt; after an interval became lessee of Drury Lane for a second time; but again failed, and died in poverty at Boulogne.

A LETTER to the Rev. J. A. James, of Carr's Lane Meeting House. With notes, critical, religious, and moral. By A. Bunn, manager of the Theatre Royal, Birmingham. Birmingham. 1824. 8vo. pp. 34: advt. 1 leaf.

Very scarce.

ALFRED the Little; or, management! A play. As rejected at the Theatre Royal, Drury Lane, October, 1833. By a *Star-gazer*. London. 1833. 8vo. pp. 16. 1s.

A severe satire upon Bunn.

THE stage: both before and behind the curtain, from "observations taken on the spot." By Alfred Bunn, late lessee of the Theatres Royal Drury Lane and Covent Garden. London. 1840. 3 vols. 8vo.

Lacy, 17s.: Herman, 20s.

A WORD with Punch by Alfred Bunn. London. n. d. (1847). 4to. pp. 12, with illustrations. (published at 3d.)

This pamphlet is got up in imitation of *Punch*, with an illustrated cover, &c. In the upper corner is "No. 1,—(to be continued, if necessary)." It is a reply to the chaff and criticism showered upon "*the Post*"

Bunn" by *Punch*, and is distinguished by its strength of language, at least. Albert Smith is said to have aided in writing it. It is now of extreme rarity. Daniel, 22s. : Lacy (with others of no value), 60s.

THE Case of Bunn versus Lind, tried at the court of Queen's Bench, Guildhall, City, before Mr. Justice Erle and a special Jury, on Tuesday, February 22nd, 1848, given in full, from shorthand notes taken at the time, with a series of letters from plaintiff and defendant, produced thereat, with others from both, now for the first time published. To which are added, notes explanatory and critical. By Alfred Bunn. London: 1848. 8vo. 2s.

Breach of contract by Jenny Lind. Bunn got £2500 damages.

OLD England and New England, in a series of views taken on the spot. London. 1853. 2 vols. 8vo. Front.

Lacy, 12s.

BUNN, Mrs.

[See SOMERVILLE, Margaret Agnes.]

BURDER, George.

LAWFUL Amusements; a sermon, preached at the Thursday-evening lecture Fetter-Lane, January 10, 1805, by George Burder, author of *Village Sermons*, &c. London: 1805. 8vo. 1s.

The second edition. With an appendix. London: 1805.

A LETTER to the Rev. George Burder, occasioned by his sermon on lawful amusements; preached at the Thursday evening lecture, Fetter Lane, Jan. 10. 1805. London: n. d. (1805). 8vo. 1s. 6d.

POSTSCRIPT to the letter to the Rev. G. Burder, occasioned by his appendix to his sermon on lawful amusements. London: 1805. 8vo.

A WARNING to professors; . . . . in two letters to the Rev. George Burder. 1806. [See HILL, Rowland.]

BURGOYNE, General John.

THE lord of the manor, a Comic opera, as it is performed at the Theatre Royal Drury-Lane, with a preface by the author. London: 1781. 8vo.

The preface is a dissertation in defence of operas.

THREE plays: with a preface, including dramatic observations, of the late Lieutenant-General Burgoyne, by William HAYLEY (q. v.). 1811.

**BURNAND, Francis Cowley.**

Mr. Burnand is the well-known dramatic author, editor of *Punch*, and author of "Happy Thoughts;" and was, in his University days, the founder of the Cambridge "U. A. D. C."

THE "A. D. C." Being personal reminiscences of the University Amateur Dramatic Club, Cambridge. Written by F. C. Burnand, B.A., Trin. Coll. Camb. London: 1880. 8vo.

**BURNET, Mr. [i.e. Guthry].**

ACHILLES dissected: being a compleat key. By Mr. Burnet. 1733. [See GAY, John.]

**BURTON, W.**

A PASQUINADE, on the performers of the York company. By W. Burton, comedian. Leeds. 1801. 8vo. pp. 24 (including title).

**BUSK, Hans.**

THE Vestriad, a poem: by Hans Busk. 1819. [See VESTRIS, A.]

**BUTLER, Frances Anne.**

[See KEMBLE, Frances Anne.]

**BUTLER, George.**

THE Rosciad, a poem: dedicated to Mr. Kemble. London: 1802. 4to.

Dedication signed Geo. Butler.

**BUTLER, Henry.**

HENRY Butler's dramatic almanac, and theatrical directory for 1853. London. 1853. 12mo. With map of principal theatrical towns, and routes. 6d.

Butler was a theatrical agent.

HENRY Butler's theatrical directory and dramatic almanack, for the year 1860, being Leap-year, [to be continued annually.] Edited by John A. Heraud . . . . London. 1860. 12mo. With map, facsimile of Shakespeare's writing, &c.

**BYRON, Lord.**

THE genuine rejected addresses . . . . preceded by that written by Lord Byron. 1812. [See DRURY LANE THEATRE.]

MONODY on the death of the Right Honourable R. B. SHERIDAN (q. v.). 1816.

LETTER to R. W. Elliston on the injustice of his conduct in representing Lord Byron's tragedy of Marino Faliero. 1821. [See ELLISTON, R. W.]

**CAFFARO, Father.**

BEAUTY in distress. A tragedy. . . . With a discourse of the lawfulness & unlawfulness of plays by the learned Father Caffaro. 1698. [See MORTEUX, Peter Anthony.]

FREE thoughts upon Methodists, actors, and the influence of the stage. Likewise, a discourse . . . by the learned Father Caffaro. 1814. [See MANSEL, Robert.]

**CAINE, J. H. Hall.**

RICHARD iii and Macbeth : the spirit of romantic play in relation to . . . the picturesque interpretations of Mr. Henry IRVING (q. v.). 1877.

**CALCRAFT, John William** [pseudonym of John William COLE].

AN address to the public, containing observations on some late criticisms connected with the Edinburgh Theatre. By John William Calcrafft, of the Theatre-Royal, Edinburgh. Edinburgh. 1822. 8vo. 6d.

A reply to attacks made on the theatre, in the "Edinburgh Dramatic Review."

A DEFENCE of the stage, or an inquiry into the real qualities of theatrical entertainments, their scope and tendency. Being a reply to a sermon entitled "The evil of theatrical amusements stated and illustrated," lately published in Dublin, and preached in the Wesleyan Methodist Chapel in Lower Abbey-Street, on Sunday, November, 4th, 1838, by the Rev. Dr. John B. Bennett. Including an examination of the authorities on which that sermon is founded. By John William Calcrafft, lessee and manager of the Theatre Royal, Dublin. Dublin. 1839. 8vo.

**CALL-BOY.**

THE Call-boy. London. 1838. 8vo.

No. 1. Saturday, 21st April 1838, 1d. No. 3. Saturday, 5th May 1838, 1d. Motto, "Ladies and gentlemen, every body on the stage." With woodcuts.

**CALVERT, F. B.** [1793-1877].

A DEFENCE of the acted drama, in a letter addressed to the Rev. Thomas Best, M.A. of Sheffield, by F. B. Calvert, formerly

of St. Edmund's College, now of the Theatres Royal York and Hull. Hull. 1822. 8vo. 1s.

An answer to a sermon preached by Mr. Best, as reported in the *Sheffield Mercury*.

THEATRE versus conventicle; or, the drama attacked and defended: containing Mr. Calvert's letters in defence of the stage, to the Rev. T. Best, of Sheffield; with the subsequent controversy, in the Leeds Independent of 1824. Hull. 1826. 8vo.

#### CAMBRIDGE.

THE album of the Cambridge Garrick Club: containing original and select papers on the drama, and the proceedings of that Society. With illustrations. Edited by a member of the Club. Cambridge. 1836. 12mo. With portraits.

THE "A. D. C.," being personal reminiscences of the University Amateur Dramatic Club, Cambridge. By F. C. BURNAND (q. v.). 1880.

#### CAMPBELL, Thomas.

LIFE of Mrs. SIDDONS (q. v.). 1834.

#### CANE, Andrew.

A famous comedian belonging to the Fortune Theatre.

THE stage players complaint. In a pleasant dialogue between Cane of the Fortune, and Reed of the Friars. 1641. [See STAGE-PLAYER.]

#### CAP.

THE Cap. A satiric poem. Including most of the dramatic writers of the present day. By Peter Pindar, Esq. With notes, illustrative of (here follows a long list of names). Dedicated to Richard Brinsley Sheridan, Esq. London: n. d. (1795). 4to. 2s.

This attack on most of the dramatists of the time caused a considerable sensation, and the authorship was much debated. It seems certain that the genuine Peter Pindar, Wolcot, was not the writer. The "Cap" is the Cap of Folly, which Boaden gains, Lady Wallace being second.

#### CAREY, George Savile [1744-1807].

A dramatic author. He tried acting as a profession, but failed; and lived chiefly on the somewhat precarious earnings derived from lecturing. He was a famous mimic.

MOMUS, a poem; or a critical examination into the merits of

the performers, and comic pieces, at the Theatre Royal in the Hay-market. London: n. d. (1767). 4to.

An attack on Foote and his company. Attributed to Carey.

**CAREY, Henry** [ -1743].

An unfortunate musician, who is said to have been the author of "God Save the King." He wrote several ballad-operas, &c. The following tract is an attack on Fleetwood, and is of the greatest rarity.

OF stage tyrants. An epistle to the Right Honourable Philip Earl of Chesterfield. Occasion'd by the Honest Yorkshireman being rejected at Drury-Lane Play-house, and since acted at other theatres with universal applause. By Mr. Carey. [N. p.: n. d. (London: 1735).] Folio: title 1 leaf: pp. 8.

**CARLETON, Henry Seymour.**

DRAMATIC reminiscences. By George VANDENHOFF (q. v.). Edited by Henry Seymour Carleton. 1860.

**CARLISLE, Frederick Howard, Earl of.**

THOUGHTS upon the present condition of the stage, and upon the construction of a new theatre. [Anon.] London. 1808. 8vo.

By the Earl of Carlisle.

**CARTERET-BISSON, F. S. D. de.**

THE drama as an element of education. By Captain F. S. Dumaresq de Carteret-Bisson, M.A. . . . London: 1882. 8vo. 1s. (with portrait 2s.)

**CARTWRIGHT, Robert.**

THE footsteps of Shakspeare; or a ramble with the early dramatists, containing much new and interesting information respecting Shakspeare, Lyly, Marlowe, Greene, and others. London. 1862. 8vo.\*

**CATALANI, Angelica** [1783-1849].

A famous Italian vocalist, whose engagement at Covent Garden was one of the causes of the O. P. Riots.

THEATRICAL taxation; which embraces reflections . . . on the engagement of Madame Catalani. 1809. [See COVENT GARDEN THEATRE.]

STRICTURES on the engagement of Madame Catalani. 1809. [Ibid.]



**SECRET** Memoirs of Madame Catalani. By Arthur Simpson, Esq. Bath: 1811. 8vo. pp. vii. 46.

A most gushing production, relating high-flown adventures of Catalani and her husband, M. de Valle Bregue.

### CATALOGUE.

A CATALOGUE of curiosities, chiefly theatrical, which are to be sold by auction; being part of the effects of a virtuoso, lately deceas'd. London (Cooper): 1748. 12mo.

Satirical. The peculiarities and weaknesses of certain actors are sharply alluded to.

### CATLEY, Ann [1745-1789].

An actress and singer, of very eccentric manners. She was said to be married to General F. Lascelles, in whose house she lived.

Miss C——y's Cabinet of curiosities; or, the Green-Room broke open. By Tristram Shandy, Gent. Utopia: printed for William Whirligig, at the Maiden's Head, in Wind-mill-street. 1765. (Price an English Six-pence.) 8vo.

MEMOIRS of the celebrated Miss Ann C——y. London: 1773. 2 vols. 12mo. Portrait.\*

THE life and memoirs of the late Miss Ann Catley, the celebrated actress: with biographical sketches of Sir Francis Blake Delaval, and the Hon. Isabella Pawlet, daughter to the Earl of Thanet. By Miss Ambross. London. n. d. (1789). 8vo. 1s. 6d.

Delaval's connection with Miss Catley was the subject of an action in the Court of King's Bench. He was accused of purchasing her from her singing-master for improper purposes. An account of the business will be found in Kirkman's "Macklin." Daniel, 5s.: Herman, 28s.

A BRIEF narrative of the life, of the celebrated Miss C\*tl\*y, containing the adventures of that lady in her public character of a singer, and private one of a courtesan, in England, Ireland, &c. (Here follows a long list of contents.) Also some of the most remarkable occurrences in the High Court of Gallantry, on the stage, in the public gardens, and in the polite world, or Court-end of the town. With many curious anecdotes. Never before published. N. p. (London) n. d. ( ) 8vo. pp. 56, including title (pub. 6d.)

Herman, 47s. 6d.

### CENSOR.

THE Censor, No. 1, with an epistolary dedication to Orator Mack—n. 1755. [See MACKLIN, Charles.]

**CENSOR DRAMATICUS.**

A COMPLETE history of the drama, from the earliest periods to the present time. By Censor Dramaticus. London. 1793. 8vo.

**CHALMERS, George [1742-1825].**

Is best known by his *Caledonia*. His works on the Shakspeare Forgeries are full of valuable information.

An apology for the believers in the Shakspeare-papers. 1797. [See IRELAND FORGERIES.]

A supplemental apology for the believers in the Shakspeare-papers. 1799. [See IRELAND FORGERIES.]

ANTENOR's letter to George Chalmers. 1800. [See IRELAND FORGERIES.]

CHALMERIANA. 1800. [An attack on Chalmers written by George Hardinge. See IRELAND FORGERIES.]

**CHAMBERS, Robert [1802-1871].**

The younger of the two brothers who founded the firm of W. & R. Chambers.

SKETCH of the history of the Edinburgh Theatre Royal prepared for this evening of its final closing. 1859. [See EDINBURGH.]

**CHAPMAN, J. K.**

A COMPLETE history of theatrical entertainments, dramas, masques, and triumphs, at the English Court, from the time of King Henry the Eighth to the present day, including the series of plays performed before Her Majesty, at Windsor Castle, Christmas, 1848-9. Containing many curious particulars of our early dramatic literature and art. Embellished with beautiful engravings on steel, by Finden, from designs by Grieve, Telbin, and Absolon. Edited by J. K. Chapman. London. n. d. (about 1849). 4to.

I have seen an edition mentioned:—London: 1852. Sm. folio. Lacy, 10s. 6d.

**CHARKE, Mrs. Charlotte [about 1710-1760].**

The youngest daughter of Colley Cibber. She had considerable ability as an actress, but the chief interest in her life centres in her wildly eccentric private career.

THE art of management; or, tragedy expell'd. By Mrs. Char-

lotte Charke. London (Rayner): 1735. 8vo. pp. 47, including title.

A satire on Charles Fleetwood, manager of Drury Lane, who is called in it Squire Brainless. Mrs. Tragic is Charlotte Charke herself, and Headpiece is intended for her brother, Theophilus Cibber. Fleetwood endeavoured to buy up the whole impression, and the pamphlet is now one of extreme rarity, as very few copies escaped. Genest bought Field's copy for 34s., and Lacy's sold for 38s.

A NARRATIVE of the life of Mrs. Charlotte Charke, (youngest daughter of Colley Cibber, Esq;) containing, I. An account of her birth, education, and mad pranks committed in her youth. II. Her coming on the stage; success there; and sundry theatrical anecdotes. III. Her marriage to Mr. Charke, and its consequences. IV. Her adventures in mens cloaths, going by the name of Mr. Brown, and being belov'd by a lady of great fortune, who intended to marry her. V. Her being gentleman to a certain peer. VI. Her commencing strolling-player; with various and surprizing vicissitudes of fortune, during nine years peregrination. VII. Her turning pastry cook, &c. in Wales. With several extremely humorous and interesting occurrences. Written by herself. London. 1755. 12mo. pp. 277. Portrait.

Originally published in eight numbers. Very scarce. Daniel, 6s.: Lacy, 21s.: Herman, 84s. It is reprinted in Hunt's series of autobiographies.

THE History of Henry Dumont, Esq; and Miss Charlotte Evelyn. Consisting of variety of entertaining Characters, and very interesting subjects; with some critical remarks on Comick Actors. By Mrs. Charke. The third edition. London: 1756. 12mo.

#### CHATTERTON, Frederick Balsir [1835-1886].

Manager of Drury Lane from 1866 to 1879, when he failed, with liabilities of about £40,000. He was the author of the notorious saying:—"That Shakespeare spelt ruin, and Byron bankruptcy."

FALCONER v. Chatterton. 1866. [See DRURY LANE THEATRE.]

POETS and Profits at DRURY LANE THEATRE (q.v.). . . . Suggested by F. B. Chatterton. 1875.

Renters and lessees. A review of the first judgment in the suit of Daunev v. Chatterton, 1875. [See DRURY LANE THEATRE.]

**CHESTER, Miss** [1799— ].

A lady who owed her position on the stage chiefly to her remarkable beauty. She first appeared July 3, 1820, at Drury Lane, as Portia. Her readings of Shakespeare to George IV. caused some merriment and scandal. When she died I have been unable to discover.

THE public and private life of Miss Chester, Private Reader, &c. to our late beloved King, George IV.; formerly Chere-amie to Mr. Calcraft, M.P. Introducing numerous amatory anecdotes of His Majesty, at the festive board and private boudoir. London. n. d. (1830). 8vo. pp. 16. With portrait of Miss Chester as the Widow of Cornhill. 6d.

**CHESTERFIELD, Earl of.**

THE E—— of C——f——d's Speech in the H——se of L——ds, against the Bill for licencing all dramatic performances. To which are prefixed, some loose thoughts, that were found in the closet of a gentleman lately deceased. Dublin: 1749. 8vo. 1d.

A dialogue between the Earl of C———d, and Mr. Garrick, in the Elysian Shades. 1785. [See GARRICK, David.]

**CHETWOOD, William Rufus** [*died* 1766].

Originally a bookseller, he became prompter at Drury Lane, where he continued for twenty years. In 1741–2 he went to Smock Alley Theatre, Dublin, in which city he seems to have remained till his death. He was considered a good tutor, and is said to have instructed Barry in the rudiments of theatrical education.

THE dramatic congress. A short state of the stage under the present management. 1743. [See DRURY LANE THEATRE.]

A GENERAL history of the stage; (more particularly the Irish theatre) from its origin in Greece down to the present time. With the memoirs of most of the principal performers, that have appeared on the Dublin stage, for the last fifty years. With notes, antient, modern, foreign, domestic, serious, comic, moral, merry, historical, and geographical, containing many theatrical anecdotes; also several pieces of poetry, never before published. Collected and digested by W. R. Chetwood, twenty years prompter to his Majesty's company of comedians of the Theatre-Royal in Drury-Lane, London. Dublin (Printed by E. Rider, for the author). 1749. 12mo. With portrait of Chetwood, and frontispiece.

This edition is more valuable than the London one, and is very scarce. The London edition, 1749, has no portrait or frontispiece, and the title-

page is slightly altered. This work has been abused in unmeasured terms, but it contains much valuable information. Lacy (Dublin edit.), 10s. : Herman (London edit.), 11s.

**THE British theatre.** Containing the lives of the English dramatic poets; with an account of all their plays. Together with the lives of most of the principal actors, as well as poets. To which is prefixed, a short view of the rise and progress of the English stage. Dublin: 1750. 12mo.

Another edition—London: 1752. 12mo.

**MEMOIRS** of the life and writings of Ben JONSON (q. v.). 1756.

#### CHEVALIER, W. A.

**A TRIBUTE** to the Shakespeare Memorial at Stratford-on-Avon. Outlines of a Scheme for reforming the Stage, and elevating the actor's calling to the status of a liberal and legitimate profession. London: n. d. 8vo. 1s.

Dedicated to Mr. Gladstone by W. A. Chevalier.

#### CHILDREN.

**THE Children of Apollo:** a poem. Containing an impartial review of all the dramatic works of our modern authors and authoresses. Particularly Lady Wallace. Margravine of Anspach. Honourable Major North. Honourable John St. John . . . . &c. &c. To which are added, occasional notes. By ——— ——— Esq. Agent to the Sun. London. n. d. (about 1793). 8vo. pp. 60.

#### CHURCHILL, Charles [1731-1764].

The famous author of the *Rosciad*: a dissipated clergyman.

**THE Rosciad.** By C. Churchill. The third edition, revised and corrected. London: 1761. 4to. Half-title, 1 leaf: title, 1 leaf. pp. 34. 1s. 6d.

1st edit. 1761: 8th edit., with large additions, 1763: 9th edit. 1765: another edit. 1772. In the 9th edit. the names were printed at full length for the first time.

This well-known satire on the actors was published anonymously in March 1761. Its keen and merciless criticisms caused an awful sensation among the criticised. It praised Garrick, and most unfairly depreciated Barry, Quin, and Mossop. In the "Apology," Smollett, Murphy, and others are viciously handled. These two publications caused a crop of pamphlets.

**THE Apology.** Addressed to the Critical Reviewers. By C. Churchill. London 1761. 4to. Half-title 1 leaf: title 1 leaf: pp. 20. 1s.

THE Examiner. A satire. 1761. [See MURPHY, Arthur.]

AN ode to the Naiads of Fleet Ditch. By Arthur MURPHY (q.v.). 1761.

A furious attack on Churchill.

AN epistle to C. Churchill. 1761. [See LLOYD, Robert.]

AN epistle to C. Churchill. By D. HAYES (q.v.). 1761.

AN epistle to the author of the Rosciad and the Apology. London: 1761. 4to.\*

THE Anti-Rosciad. London: 1761. 4to.\*

In Field's copy was a note:—"This was written by Dr. Thomas Morell, as he inform'd Mr. Stevens."

THE Churchiliad: or, a few modest questions proposed to the Reverend Author of the Rosciad. London: 1761. 4to. 1s. 6d.

The author enthusiastically defends Quin, among others.

THE retort. By T. VAUGHAN (q.v.). 1761.

THE Muses' advice. By W. WOTY (q.v.). 1761.

THE triumvirate, a poetical portrait. London: 1761. 4to.\*

I have not seen this; but I believe it to be an attack on Churchill, Colman, and Robert Lloyd.

A PARODY on the Rosciad of Churchill. To which, amongst other pieces, are added several occasional essays, addressed to Mr. Lee Lewes, upon his exhibition of Mr. Alexander Stevens's Lecture on heads. London: 1780. 4to.

Criticises the actors and actresses of the period.

CIBBER, Colley [1671-1757].

Colley Cibber is, to those unacquainted with his real character, simply the prince of dullards, whom Pope elevated to the throne of Dulness in the second edition of "The Dunciad." But this is a misconception, for dulness is the last crime of which Cibber could be accused, and indeed it is for levity rather than dulness that he is noted. He was a good comedian, a clever dramatist, a successful manager, and a keen and accomplished critic.

A CLUE to the comedy of the Non-Juror. With some hints of consequence relating to that play. In a letter to N. Rowe, Esq; Poet Laureat to His Majesty. London (Curl): 1718. 8vo. 6d.

Half-title:—"A letter to Mr. Rowe concerning the Non-Juror."

The title of the second edition (1718) begins with "The plot discover'd :

or, A clue," &c., as in first edition. The half-title is "A clue to the Non-Juror."

Cibber's "Non-Juror," produced at Drury Lane, December 6, 1717, was written in favour of the Hanoverian succession, and was vehemently attacked by the Jacobites and Nonjurors. Rowe wrote the prologue, which was very abusive of Nonjurors. This tract is not an attack on the play, but a satire on, it is said, Bishop Hoadly.

A LASH for the Laureat: or an address by way of Satyr; most humbly inscrib'd to the unparallel'd Mr. Rowe, on occasion of a late insolent Prologue to the Non-Juror. London (J. Morphew): 1718. folio. Title, 1 leaf: Pref. 1 leaf. pp. 8. 6d.

A furious attack on Rowe on account of his Prologue. A tract of extreme rarity.

A COMPLEAT key to the Non-Juror. Explaining the characters in that play, with observations thereon. By Mr. Joseph Gay. The second edition (*sic*). London (Curll): 1718. 8vo. pp. 24 including title and half-title.

3rd edition: 1718. Joseph Gay is a pseudonym. Pope is said to be the author of the pamphlet, which is very unfriendly to Cibber.

✓ THE Theatre-Royal turn'd into a mountebank's stage. In some remarks upon Mr. Cibber's quack-dramatical performance, called the Non-Juror. By a Non-Juror. London (Morphew): 1718. 8vo. Title 1 leaf. pp. 38. 6d.

THE Comedy call'd the Non-Juror. Shewing the particular scenes wherein that hypocrite is concern'd. With remarks, and a key, explaining the characters of that excellent play. London (printed for J. L.): 1718. 8vo. pp. 24, including title. 2d.

SOME cursory remarks on the play call'd the Non-Juror, written by Mr. Cibber. In a letter to a friend. London (Chetwood) 1718. 8vo.

Dated from Button's Coffee-House and signed "H. S." Very laudatory.

A JOURNEY to London. Being part of a comedy written by the late Sir John Vanbrugh, Knt. and printed after his own copy: which (since his decease) has been made an intire play, by Mr. Cibber, and call'd The provok'd husband, &c. London (Watts): 1728. 8vo. pp. 51, including title.

"The Provok'd Husband," by Vanbrugh and Cibber, was produced at Drury Lane, January 10, 1728; and though Cibber's Nonjuror enemies tried to condemn it, was very successful. This tract shows how much of the play was written by Vanbrugh.

REFLECTIONS on the principal characters in the Provoked Husband. London: 1728. 8vo.\*

✓ An apology for the life of Mr. Colley Cibber, comedian, and late patentee of the Theatre-Royal. With an historical view of the stage during his own time. Written by himself. London (Printed by John Watts for the author): 1740. 4to. Port.

Second edition, London, 1740, 8vo., no portrait; third edition, London, 1750, 8vo., portrait; fourth edition, 1756, 2 vols. 12mo., portrait. An excellent edition was published, London, 1822, 8vo., with notes by E. Bellchambers and a portrait. The "Apology" forms one of Hunt's series of autobiographies, London, 1826. One of the most famous and valuable of theatrical books.

An apology for the life of Mr. T..... C....., comedian. Being a proper sequel to the Apology for the life of Mr. Colley Cibber. 1740. (See CIBBER, Theophilus.)

A BRIEF supplement to Colley Cibber, Esq; his lives of the late famous Actors and actresses. *Si tu scis, melior ego.* By Anthony, Vulgò Tony Aston. Printed for the Author, N.P. (London): N.D. (1747-8). 8vo. pp. 24 including title.

A pamphlet of extreme rarity. Isaac Reed purchased a copy in 1769; and in 1795 he notes on it that, though he has had it twenty-six years, he has never seen another copy. Reed's copy was bought by Field for 65s., at whose sale, in 1827, Genest bought it for 36s.

THE tryal of Colley Cibber, comedian, &c. for writing a book intituled An apology for his life, &c. Being a thorough examination thereof; wherein he is proved guilty of High Crimes and Misdemeanors against the English language, and in characterising many persons of distinction. . . . Together with an indictment exhibited against Alexander Pope of Twickenham, Esq; for not exerting his talents at this juncture: and the arraignment of George Cheyne, Physician at Bath, for the Philosophical, Physical, and Theological heresies, uttered in his last book on Regimen. London (for the author): 1740. 8vo. pp. vii. 40. 1s.

With motto—"Lo! He hath written a Book!" The Dedication is signed "T. Johnson." A most odd production. It seems to be only a pretended attack on Cibber.

THE Laureat: or, the right side of Colley Cibber, Esq; containing explanations, amendments, and observations, on a book intituled, An apology for the life, and writings of Mr. Colley Cibber. Not written by himself. With some anecdotes of the Laureat, which he (thro' an excess of modesty) omitted. To which is added, The history of the life, manners and writings of Æsopus the tragedian, from a fragment of a Greek manuscript



found in the Library of the Vatican ; interspers'd with observations of the translator. London (Roberts) : 1740. 8vo. 1s. 6d.

A furious attack on Cibber. *The Life of Æsopus is a burlesque Life of Cibber.* Daniel. 7s. 6d.

THE history of the stage. Together with the theatrical life of Mr. Colly Cibber. 1742. [See HISTORY.]

- ✓ A LETTER from Mr. Cibber, to Mr. Pope, inquiring into the motives that might induce him in his satyrical works, to be so frequently fond of Mr. Cibber's name. London (Lewis) : 1742. 8vo. 1s.

Second edition, London, 1744, 8vo. ; reprinted, London, 1777, 8vo. In his "Apology" Cibber had bantered Pope rather happily. In revenge Pope gave him special prominence in the fourth book of the "Dunciad." To this attack Cibber replied in this pamphlet, which galled Pope so much that in the next edition of the "Dunciad" he dethroned Theobald, and exalted Cibber to the throne of Dulness. The sting of this pamphlet lies in an anecdote told of Pope at a house of ill-fame, in retaliation for his line :

"And has not Colley still his lord and whore?"

A LETTER to Mr. C—b—r, on his letter to Mr. P..... London (Roberts) : 1742. 8vo. 26 pp. 6d.

Very scarce. Abusive of Pope—laudatory towards Cibber.

DIFFERENCE between verbal and practical virtue. With a prefatory epistle from Mr. C...b...r to Mr. P. London (Roberts) : 1742. Folio. Title 1 leaf : Epistle 1 leaf : pp. 7.

Very rare. A rhymed attack on Pope.

A BLAST upon Bays ; or, a new lick at the Laureat. Containing, remarks upon a late tatling performance, entitled, A letter from Mr. Cibber to Mr. Pope, &c. *And lo there appeared an old woman!* Vide the Letter throughout. London (Robbins) : 1742. 8vo. pp. 26. 6d.

A bitter attack on Cibber.

SAWNEY and Colley, a poetical dialogue : occasioned by a late letter from the Laureat of St. James's, to the Homer of Twickenham. Something in the manner of Dr. Swift. London (for J. H.) : n.d. (1742). Folio. Title 1 leaf : pp. 21. 1s.

Very scarce. A coarse and ferocious attack on Pope in rhyme.

THE egotist : or, Colley upon Cibber. Being his own picture retouch'd, to so plain a likeness, that no one, *now*, would have the face to own it, but himself. London (Lewis) : 1743. 8vo. pp. 78 including title. 1s.

ANOTHER occasional letter from Mr. Cibber to Mr. Pope. Wherein the new hero's preferment to his throne, in the *Dunciad*, seems not to be accepted. And the author of that poem his more rightful claim to it, is asserted. With an expostulatory address to the Reverend Mr. W. W.—n, author of the new preface, and adviser in the curious improvements of that satire. By Mr. Colley Cibber. London (Lewis): 1744. 8vo. 1s.

The Rev. W. W.—n is Warburton. This tract was reprinted, Glasgow, n. d., 8vo. The two "Letters" were reprinted, London, 1777, with, I believe, a curious frontispiece representing the adventure related by Cibber at Pope's expense in the first "Letter." I am not certain whether the frontispiece was issued with the London or Glasgow reprint. I have seen it in copies of both. In Bohn's "*Lowndes*" (1865) is mentioned a parody on this first "Letter," with the same title, except that "Mrs. Cibber's name" is substituted for "Mr. Cibber's name." Lowndes says: "A copy is described in Mr. Thorpe's catalogue, p. iv, 1832, 'with the frontispiece of Pope surprized with Mrs. Cibber.'" I gravely doubt the existence of any such work, and fancy that this frontispiece is the one just mentioned, but wrongly described. Herman (two Letters, with scarce front.), 4os.

A LETTER to Colley Cibber, Esq; on his transformation of King John. London. 1745. 8vo.

Cibber's mangling of "King John," entitled "Papal Tyranny in the Reign of King John," was produced at Covent Garden, February 15, 1745.

A NEW book of the *Dunciad* occasion'd by Mr. Warburton's new edition. 1750. [See *WARBURTON*, William.]

Cibber dethroned and Warburton elevated to the throne of Dulness.

SHAKSPERE's tragedy of Richard iii. . . . in comparison with Cibber's alteration. By THOS. STUART (q.v.). 1850. .

**CIBBER, Susanna Maria** [about 1712-1766].

A very eminent actress: the second wife of Theo. Cibber, who treated her in blackguardly fashion. She was the sister of Dr. Arne.

THE beggar's pantomime, or the contending columbines. By Lun, Junior. 1736. [See *LUN*.]

Refers to a quarrel between Mrs. Clive and Mrs. Cibber.

THE tryal of a cause for criminal Conversation, between Theophilus CIBBER (q.v.) . . . and William Sloper. 1739.

FOUR original letters. 1739. (These relate to the divorce case between Theophilus CIBBER and his wife.)

A LETTER of compliment to the ingenious author of a treatise on the passions . . . . With a few hints on . . . . Mrs. C——r. 1747. [See FOOTE, Samuel.]

A POEM to the memory of the celebrated Mrs. Cibber. London: 1766. 4to. Title 1 leaf: pp. 7.

Attributed to G. Keate.

A DIALOGUE in the Shades between the celebrated Mrs. Cibber, and the no less celebrated Mrs. Woffington, both of amorous memory. London: 1766. 4to.\*

Genest describes this as a catch-penny production. It contains no information of value, but it is curious and is very rare.

#### CIBBER, Theophilus [1703-1758].

This disreputable son of Colley Cibber was an actor of undoubted merit in certain parts in comedy, but dissipated habits and extravagance prevented his making a good position for himself. He was drowned in crossing to Ireland to fulfil an engagement in Dublin.

A LETTER from Theophilus Cibber, comedian, to John Highmore, Esq;

4 pp. folio—undated (1733). An attempted defence of Cibber's conduct in stirring up the actors of Drury Lane to revolt against Highmore, who had recently purchased a large share in the Patent. (See HIGHMORE, John.)

THE tryal of a Cause for Criminal Conversation, between Theophilus Cibber, Gent. plaintiff, and William Sloper, Esq; defendant. London, (Trott). 1739. 8vo.

Cibber, it is said, sold his wife to Sloper, and then brought an action for £5000 against him. The jury showed their opinion of his conduct by a verdict for £10. Mrs. Cibber continued to live with Sloper, and Theo. brought a second action against him for detaining his wife. In this he got £500 damages.

TRYAL of William Sloper Esq. for Criminal Conversation with Mrs. Cibber. London: 1739. 8vo.\*

FOUR original letters, viz. two from a husband to a gentleman: and two from a husband to a wife. London. 1739. 8vo. 6d.

The letters are from T. Cibber to his wife and Sloper. At the end is a note, stating that intimidation had been used to prevent their publication. This pamphlet and the report of the trial were reprinted, along with two similar cases, at Glasgow: n. d. 12mo. With frontispiece.

A SHORT account of another tryal [between Cibber and Sloper]. London: n. d. 8vo.\*

I have seen only a slight allusion to this tract, and cannot tell what the correct title is.

THE comforts of matrimony; exemplified in the memorable case and trial, lately had upon an action brought by Theo——s C——r against —— S——, Esq; for criminal conversation with the plaintiff's wife. Wherein a true and impartial account is given of the occasion which first began the acquaintance between Mr. C-bb-r's wife and the defendant; how they proceeded in their amour; Mr. C-bb-r's taking his wife from him in the country; his bringing her to Town; her escape from him; and lastly, the trial in the Court of King's Bench, with the evidence that was given on both sides. The sixth edition. London (Baker): 1739. 8vo. pp. 37 including title. 6d.

Epistle Dedicatory, "To all the unmarried Esquires in Great Britain," signed "Francis Truelove." Extremely rare.

CUCKOLDOM's glory, or the Horns of the Righteous exalted; in a sermon preached at Salter's Hall, on Sunday the 29th of October, 1738. Dedicated to Mr. Theo C——r. London: n. d. (1739). 8vo. With curious frontispiece.\*

Of extreme rarity. I have never seen a copy.

THE tryals of two causes, between Theophilus Cibber, Gent. Plaintiff, and William Sloper, Esq; Defendant. The first for Criminal Conversation. The second, for detaining the Plaintiff's wife. London (Trott) 1740. 8vo. pp. 32 including title. 6d.

The details given in these reports of the trial are very gross, and the pamphlets are naturally much sought after.

AN apology for the life of Mr. T..... C....., comedian. Being a proper sequel to the Apology for the life of Mr. Colley Cibber, comedian. With an historical view of the stage to the present year. Supposed to be written by himself. In the stile and manner of the Poet Laureat. London (Mechell): 1740. 8vo. 2s.

The object of this pamphlet, ascribed to Fielding, is chiefly to ridicule Colley Cibber's "Apology." Herman, 22s.

THE buskin and sock; being controversial letters between Mr. Thomas Sheridan, Tragedian, and Mr. Theophilus Cibber, Comedian; just published in Dublin. Dublin printed; London (Robinson): reprinted. 1743. 8vo. Title 1 leaf: pp. 64 (numbered 56—33 to 40 repeated). 1s.

Relates to a quarrel between T. Sheridan and Theo. Cibber, who were acting together in Dublin. The former wanted a particular robe for Cato, and, as he could not get it, would not play. Cibber then read Cato, and acted his own part, Syphax. A vehement paper war ensued.

CIBBER and Sheridan : or, the Dublin miscellany. Containing all the advertisements, letters, addresses, replies, apologies, verses, &c. &c. &c. Lately publish'd, on account of the theatric squabble. To which are added, several prologues and epilogues, spoke at the theatre in Smock-Alley, this summer, by Mr. Cibber, some of which were never before printed. Also, two songs by Mr. Worsdale, one call'd, An act of grace, the poet's release. The other, on the routing of the French forces at Dettingen, &c. Dublin (Wilson) 1743. 12mo. pp. 79 including title.

A SERIO-COMIC apology for part of the life of Mr. Theophilus Cibber, comedian. Written by himself. In which is contained, a prologue, an epilogue, and a poem, wrote on the play of Romeo and Juliet being first revived in 1744; also some addresses to the publick, on different occasions; likewise original letters that passed between the late Sir Thomas De Veil, and Mr. Theo. Cibber, (relating to the stage-act) on a stop being put to the playing at the Hay-Market. Interspersed with memoirs and anecdotes concerning the stage-management and theatrical revolutions, in the years 1744, 1745, and 1746, &c. And cursory observations on some principal performers; particularly Mr. Quin, Mr. Ryan, Mr. Delane, Mrs. Woffington, Mrs. Ward, and Miss Bellamy; Mr. Garrick, Mr. Barry, Mrs. Cibber, Mrs. Clive, Mrs. Pritchard, and others. Concluding with a copy of verses, called, The contrite Comedian's confession.

Published with "Romeo & Juliet, a tragedy, revis'd, and alter'd from Shakespear, by Mr. Theophilus Cibber." London. n.d. (1748), 8vo., pp. 108. The "Apology" begins at p. 69. 1s. 6d.

A LICK at a liar: or, calumny detected. Being an occasional letter to a friend from Theophilus Cibber, comedian. London. n. d. (1752). 8vo. 6d.

The "liar" is some actor, whom I cannot identify, who had reported that Theo. had run away from Ireland in debt, and had left his bail to pay a debt for him in Liverpool.

✓ THE lives and characters of the most eminent actors and actresses of Great Britain and Ireland. 1753. [See BOOTH, Barton.]

AN epistle from Mr. Theophilus Cibber, to David Garrick, Esq; to which are prefixed, some occasional verses, petitions, &c. London. 1755. 8vo.

✓ CIBBER's two dissertations on the theatres. With an appendix, in three parts. The whole containing a general view of the

stage, from the earliest times, to the present : with many curious anecdotes relative to the English theatres, never before published ; and remarks on the laws concerning the theatres. London, n. d. (1756). 8vo. 3s.

The dissertations are paged separately.

- ✓ THEOPHILUS Cibber, to David Garrick, Esq ; with dissertations on theatrical subjects . . . . Adorn'd with a frontispiece, and curious copper-plates. London. 1759. 8vo.

The frontispiece is a portrait of T. Cibber as Antient Pistol. Pagination same as edition of 1756. The title-page of the second dissertation is still dated 1756. Four other illustrations. Herman, 6os.

### CIRCUS, ROYAL.

[See SURREY THEATRE.]

### CLARKSON, Rev. W.

THE theatre. By the late Rev. J. MACDONALD. With an introduction by Rev. W. Clarkson. 1856. [See MACDONALD, Rev. J.]

### CLAYTON, Ellen Creathorne.

QUEENS of song : being memoirs of some of the most celebrated female vocalists who have appeared on the lyric stage, from the earliest days of opera to the present time. To which is added a chronological list of all the operas that have been performed in Europe. London. 1853. 2 vols. 8vo. With 6 portraits.

### CLEMENT, Mr.

THE stage. Three dialogues between Mr. Clement and Mr. Mortimer. 1819. [See STAGE.]

For a reply to above, see PLUMPTRE, James.

### CLERICUS.

REMARKS on the Italian opera in Edinburgh ; with reference to Dr. Guthrie's proposed "placard," and some observations thereon in a recent letter to the *Scotsman*. By Clericus, M.A. Edinburgh : 1854. 8vo.

Note on title-page—"The profits arising from the sale of this tract will be given to the apprentice school association."

A FEW more words on the introduction of the Italian opera into Edinburgh : or, "Robert the Devil," &c. *versus* Lazarus. By Clericus, M.A. Edinburgh, 1855. 12mo. 4d.

**CLIFFORD, Henry.**

A barrister, and the most prominent of the "O. P." rioters. For pamphlets regarding him and his connection with the riots, see **COVENT GARDEN THEATRE**, 1809.

**CLIVE, Mrs. Catherine [1711-1785].**

One of the greatest of comic actresses.

**THE beggar's pantomime, or the contending columbines.** [See **LUN, Junior.**] 1736.

**THE case of Mrs. Clive submitted to the public.** London. 1744. 8vo. 6d.

When Fleetwood re-engaged Garrick after the secession, he did not re-engage Mrs. Clive. In this tract she complains of both managers—Rich and Fleetwood.

**CLOSE, Francis, D.D.**

**THE stage, ancient and modern ; its tendencies on morals and religion.** A lecture by Francis Close, D.D. Dean of Carlisle. London. 1877. Sm. 8vo.

A lecture, attacking the stage, which its author published on account of some remarks by the Bishop of Manchester on the other side of the stage controversy.

**COATES, Robert.**

The notorious "Amateur of Fashion." He had a passion for exhibiting himself and his diamonds on the stage, and made a fool of himself on every possible opportunity. Charles Mathews, in 1813, burlesqued him on the stage.

**REPORT of the extraordinary trial, of Charles Momus, Comedian, for stealing privately from the person of Romeo Lothario Doodledoo, Esq. certain articles his property.** 1814. [See **MATHEWS, Charles.**]

**COHN, Albert.**

**SHAKESPEARE in Germany in the sixteenth and seventeenth centuries: an account of English actors in Germany and the Netherlands and of the plays performed by them during the same period.** By Albert Cohn. With two plates of facsimiles. London. 1865. 4to.

Lacy, 10s. 6d.

**COLE, John.**

A publisher or bookseller at Newborough, Scarborough, who dabbled in literature.

THE talents of Edmund Kean delineated. 1817. [See KEAN, Edmund.]

I suppose this to be by Cole.

A BIOGRAPHICAL account of Master Herbert, the Infant Roscius ! 1830. [See HERBERT, Henry.]

Probably by Cole.

CRITIQUE on the performance of Othello by F. W. Keene ALDRIDGE (q.v.). 1831.

Probably by Cole.

A CRITIQUE on the performance of Juliana, in "The Honey-moon," by Miss HILTON (q.v.). 1831.

**COLE, John William.**

An actor. He was lessee and manager of the Dublin Theatre.

THE life and theatrical times of Charles KEAN (q.v.). 1859.

See also under CALCRAFT, J. W., for other writings by Cole.

**COLEMAN, John.**

A well-known actor and manager.

MEMOIRS of Samuel PHELPS (q.v.). 1886.

**COLERIDGE, Samuel Taylor.**

NOTES and lectures upon Shakespeare and some of the old poets and dramatists With other literary remains of S. T. Coleridge Edited by Mrs. H. N. Coleridge. London. 1849. 2 vols. 8vo.

**COLLIER, Jeremy [1650-1726].**

A nonjuring clergyman, whose "Short View" is the most serious attack ever made on the stage in this country. It was replied to by Congreve and other dramatists, but Collier was completely victorious, and the best proof of his success, and of the necessity for his attack, was the marked improvement in decency which it produced.

A SHORT view of the immorality and profaneness of the English stage: together with the sense of antiquity upon this argument. By Jeremy Collier, M.A. The fourth edition. London. 1699. 8vo.

1st edition. London: 1698. 8vo.



THE immorality of the English pulpit, as justly subjected to the notice of the English stage, as the immorality of the stage is to that of the pulpit. In a letter to Mr. Collier. Occasion'd by the third chapter of his book, entitl'd, A short view of the immorality of the English stage, &c. London (no publisher's name): 1698. 4to. 8 pp. including title.

A very weak production. Of the immorality of the pulpit no proofs are advanced. Very scarce.

A DEFENCE of dramattick poetry: being a review of Mr. Collier's View of the immorality and profaneness of the stage. London (Whitlock). 1698. 8vo. pp. 118, and 2 leaves of Preface.

A FARTHER defence of dramattick poetry: being the second part of the review of Mr. Collier's View of the immorality and profaneness of the stage. Done by the same hand. London (Whitlock). 1698. 8vo. pp. 72, and 2 leaves of Preface.

Two very scarce books.

A VINDICATION of the stage, with the usefulness and advantages of dramattick representations, in answer to Mr. Collier's late book, entituled, A view of the prophaness and immorality, &c. In a letter to a friend. London (Wild): 1698. Sm. 4to. pp. 29 including title.

AMENDMENTS of Mr. Collier's false and imperfect citations, &c. from the Old Batchelour, Double Dealer, Love for Love, Mourning Bride. By the author of those plays. London (Tonson). 1698. 8vo.

A LETTER to Mr. Congreve on his pretended amendments, &c. of Mr. Collier's Short view of the immorality and prophaneness of the English stage. London (Keble): 1698. 8vo. pp. 42 including title.

ANIMADVERSIONS on Mr. Congreve's late answer to Mr. Collier. In a dialogue between Mr. Smith and Mr. Johnson. With the characters of the present poets; and some offers towards new-modeling the stage. London (Nutt): 1698. 8vo. Title 1 leaf: Dedication 4 leaves: Preface 9 leaves: pp. 88.

THE Campaigners . . . a Comedy. With a familiar preface upon a late reformer of the stage. Written by Mr. D'urfev. 1698. [See D'URFEY, Thomas.]

PHAETON: or, the fatal divorce. A tragedy. As it is acted at the Theatre Royal. In imitation of the Antients. With some

reflections on a book call'd, *A short view of the immorality and profaneness of the English stage*. London (Roper): 1698. 4to. Title 1 leaf: Dedication 3 leaves: Preface, Prologue, Dram. pers. 7 leaves: pp. 33: Epil. 1 page.

Dedication and preface unsigned. By Charles Gildon.

A SHORT vindication of the Relapse and the Provok'd wife, from immorality and prophaneness. By the author. London (Walwyn): 1698. 8vo. Title 1 leaf: pp. 79.

BEAUTY in distress. A tragedy. . . . With a discourse of the lawfulness & unlawfulness of plays. 1698. [See MORTEUX, Peter Anthony.]

THE usefulness of the stage, to the happiness of mankind. To government, and to religion. Occasioned by a late book, written by Jeremy Collier, M.A. By Mr. Dennis. London (Parker): 1698. 8vo. Title 1 leaf: Introduction 3 leaves: pp. 143: errata 1 page.

THE stage condemn'd, and the encouragement given to the immoralities and profaneness of the theatre, by the English schools, universities and pulpits, censur'd. King Charles I. Sundays mask and declaration for sports and pastimes on the Sabbath, largely related and animadverted upon. The arguments of all the authors that have writ in defence of the stage against Mr. Collier, consider'd. And the sense of the Fathers, Councils, Antient philosophers and poets, and of the Greek and Roman States, and of the first Christian Emperours concerning the drama, faithfully deliver'd. Together with the censure of the English State and of several antient and modern divines of the Church of England upon the stage. And remarks on diverse late plays, as also on those presented by the two universities to King Charles I. London. 1698. 8vo.

THE stage acquitted. Being a full answer to Mr. Collier, and the other enemies of the drama. With a vindication of King Charles the Martyr, and the Clergy of the Church of England, from the abuses of a scurrilous book, called, *The stage condemned*. To which is added, the character of the animadverter, and the Animadversions on Mr. Congreve's answer to Mr. Collier. London (Barnes): 1699. 8vo. Title 1 leaf: "To the Reader," 2 leaves: pp. 185.

The address to the Reader is signed "A. D.," who says the book is written by a friend.

A DEFENCE of the Short View of the profaneness and immorality of the English stage, &c. Being a reply to Mr. Congreve's Amendments, &c. and to the Vindication of the author of the Relapse. By Jeremy Collier, M.A. London (Keble). 1699. 8vo.

REFLECTIONS on the stage, and Mr. Collyer's Defence of the Short view. By J. OLDMIXON (q.v.). 1699.

SOME remarks upon Mr. Collier's Defence of his Short view of the English stage, &c. in vindication of Mr. Congreve, &c. In a letter to a friend. London (Baldwin): 1698. 8vo. Title 1 leaf: pp. 18.

There must be an error in the date of this.

THE antient and modern stages survey'd. Or, Mr. Collier's View of the immorality and profaness of the English stage set in a true light. Wherein some of Mr. Collier's mistakes are rectified, and the comparative morality of the English stage is asserted upon the parallel. London (Roper): 1699. 8vo.

By James Drake, M.D.

A SECOND defence of the Short view of the prophaneness and immorality of the English stage, &c. Being a reply to a book, entituled, The Ancient and modern stages surveyed, &c. By Jeremy Collier, M.A. London 1700. 8vo.

MR. COLLIER's dissuasive from the playhouse; in a letter to a person of quality, occasion'd by the late calamity of the tempest. London (Sare). 1703. 8vo.

THE person of quality's answer to Mr. Collier's letter. 1704. [See DENNIS, John.]

MR. COLLIER's dissuasive from the play-house; in a letter to a person of quality, occasion'd by the late calamity of the tempest. To which is added, a letter written by another hand; in answer to some queries sent by a person of quality, relating to the irregularities charged upon the stage. London (Sare): 1704. 8vo. pp. 32 including title.

The second letter begins on p. 17. Collier's letter is exactly as in first edition.

THE stage-beaux toss'd in a blanket: or, hypocrisie alamode; expos'd in a true picture of Jerry ..... a pretending scourge to the English stage. A comedy. With a prologue on occasional

conformity; being a full explanation of the Poussin Doctor's book; and an epilogue on the Reformers. Spoken at the Theatre-Royal in Drury-Lane. London (Nutt): 1704. 4to.

Whincop attributes it to Tom Brown.

A DEFENCE of plays: or, the stage vindicated, from several passages in Mr. Collier's Short View, &c. Wherein is offer'd, the most probable method of reforming our plays. With a consideration how far vicious characters may be allow'd on the stage. By Edward Filmer, Doctor of the Civil Laws. London (Tonson): 1707. 8vo.

A FARTHER vindication of the Short view of the profaneness and immorality of the English stage, in which the objections of a late book, entituled, A defence of plays, are consider'd. By Jeremy Collier, M.A. London (Sare): 1708. 8vo.

**COLLIER, John Payne** [1789-1883].

This eminent Shakspearean scholar was a descendant of Jeremy Collier. His works on the history and literature of the stage are invaluable. He edited Gosson's "School of Abuse," Heywood's "Apology for Actors," Northbrooke's "Treatise on Dicing," &c., "The Alleyn Papers," and "The Diary of Philip Henslowe," for the Shakespeare Society.

PUNCH and Judy, with illustrations designed and engraved by George Cruikshank. Accompanied by the dialogue of the puppet-show, an account of its origin, and of puppet-plays in England. London. 1828. 8vo. With illustrations.

Written by J. Payne Collier.

THE history of English dramatic poetry to the time of Shakespeare: and annals of the stage to the Restoration. By J. Payne Collier, Esq., F.S.A. London: 1831. 3 vols. 8vo. With cut on title-page of each vol. (*Published at* 31s. 6d.)

2d edit. :—London: 1879. 3 vols. 4to. Herman, (1st edit.) 46s.

MEMOIRS of Edward ALLEYN (q.v.). 1841.

MEMOIRS of the principal actors in the plays of Shakespeare. By J. Payne Collier, Esq., F.S.A. London (Shakespeare Society): 1846. 8vo.

**COLMAN Family.**

MEMOIRS of the Colman Family, including their correspondence with the most distinguished personages of their time. By Richard Brinsley Peake. London. 1841. 2 vols. 8vo. With portraits of the Elder and Younger Colman.

**COLMAN, Francis.**

POSTHUMOUS letters, from various celebrated men; addressed to Francis Colman, and George COLMAN, the Elder. 1820.

**COLMAN, George, the Elder** [1733-1794].

A noted dramatist and manager. He was a partner in the management of Covent Garden from 1767 to 1774, where his quarrels with his partners occasioned some lively pamphlets. In 1777 he took the Haymarket from Foote, and was the means of introducing many famous performers to the stage. He became imbecile before his death.

CRITICAL reflections on the old English dramatick writers; intended as a preface to the works of Massinger. Addressed to David Garrick, Esq; London: 1761. 8vo.

Issued as Preface to the 1761 re-issue of Coxeter's edition of Massinger's Plays. 1759. 4 vols. 8vo.

GEORGE Colman, Esq; analysed; being a vindication of his *Jealous Wife*, against his malicious aspersions. With a dedication to the celebrated Philobiblian. London: 1761. 8vo.

2nd edit. with "A Key, by the author, never before printed." 1761. 8vo. This tract seems to be a burlesque attack on the "*Jealous Wife*," in banter of the critical reviewers.

THE triumvirate, a poetical portrait. 1761. [See CHURCHILL, Charles.]

Colman's "*Jealous Wife*" is mentioned with praise in the "*Rosciad*."

For pamphlets relating to the quarrels between him and his partners, see COVENT GARDEN THEATRE (1768).

RESIGNATION; or Majesty in the Dumps; an Ode. Addressed to George Colman, Esq. Late manager of the Theatre Royal in Covent-Garden. London: 1774. 4to. 1s.

Has unfriendly reference to Colman's retirement from Covent Garden.

THE Spleen: or, the offspring of folly. A lyri-comi-tragic tale. In four cantos. Cum notis variorum. Dedicated to George Colman, Esq. Author of *The Spleen*, a comic piece, performed with wonderful success at Drury-Lane Theatre.

De te fabula narratur.

London: 1776. 4to. Satirical frontispiece.

Dedication signed John Rubrick.

LETTER to George Colman by Martin SHERLOCK (q.v.). 1778.

SOME particulars of the life of the late George Colman, Esq. Written by himself, and delivered by him to Richard Jackson, Esq. (one of his executors,) for publication after his decease. London. 1795. 12mo. Portrait.

Particulars relating to Colman's private affairs, the interest of which to the public is difficult to see.

POSTHUMOUS letters, from various celebrated men; addressed to Francis Colman, and George Colman, the Elder: with annotations, and occasional remarks, by George Colman, the Younger. Exclusive of the letters, are, an explanation of the motives of William Pulteney (afterwards Earl of Bath) for his acceptance of a peerage; and papers tending to elucidate the question relative to the proportional shares of authorship to be attributed to the Elder Colman and Garrick, in the comedy of the Clandestine marriage. London. 1820. 4to.

Herman, 20s.

#### COLMAN, George, the Younger [1762-1836].

Son of the preceding. Succeeded him in the management of the Haymarket. He was a very successful dramatist; his "Heir at Law," "Poor Gentleman," &c. still holding the stage. He was made Examiner of Plays, in which foolish office he behaved with great arrogance.

THE Iron Chest: a play; in three acts. Written by George Colman, the Younger. With a preface. First represented at the Theatre-Royal, in Drury-Lane, on Saturday, 12th March, 1796.

"The principal characters"

"By Mr. Kemble," &c.

Drury-Lane play-bill.

"I had as lieve the Town-Crier had spoke my lines."—Shakespeare.

London, 1796. 8vo. pp. xxiv. 126. 2s.

This play is made famous by its preface, in which Kemble is grossly attacked for having killed the play by his bad acting. Colman produced it at his own theatre—29th August 1796—with Elliston in Kemble's place, when it was successful. A second edition was then published (1796), "With a Preface and Postscript." In the third edition (1798) Motto, Preface, Advertisement, and Postscript are withdrawn. The second edition is the scarcer one.

REMARKS on Mr. Colman's preface. Also a summary comparison of the play of the Iron Chest with the novel of Caleb Williams. Originally written for, and inserted in, the Monthly Mirror; and

now re-published (by permission of the proprietors) with alterations and additions. By a gentleman of the Middle Temple. London. n. d. (1796). 8vo. 1s.

Attributed to Litchfield, proprietor of the *Monthly Mirror*.

THE preface to *The Iron Chest*. A satirical poem. Written by Thinks-I-to-myself—who? London. n. d. (1796). 8vo. 6d.

Principally an attack on Colman, but Kemble also is treated with very scant courtesy.

CALEB Quotem and his wife! an opera. By Henry LEE (q.v.). 1808.

To this there is a preface accusing Colman of stealing the character of Caleb Quotem, in "The Review," from this opera.

POSTHUMOUS letters . . . addressed to Francis Colman, and George COLMAN, the Elder (q.v.): with annotations . . . by George Colman, the Younger. 1820.

REJECTED passages in *Alasco*; with comments on the conduct of Colman. 1824. [See SHEE, *Martin Archer*.]

See also the play "*Alasco*," by Shee.

RANDOM records; by George Colman, the Younger. London. 1830. 2 vols. 8vo. Portrait.

Genest says of this work that Colman's "theatrical information is of no great importance—his morality (see what he says of Terence) is disgusting—Valverde moralising!"

## COMEDIAN.

THE Comedian's tales; or, Jests, Songs, and pleasant adventures of several famous players. London: 1729. Sm. 8vo. Frontispiece.

"Excessively rare. I never saw another copy. This curious volume is full of low humour, and contains some odd anecdotes of the old actors, Spiller, Joe Haynes, A. Leigh, and others, nowhere else to be found."—MS. note in Daniel's copy, which sold for 58s.

THE case of the comedians. 1733. [See DRURY LANE THEATRE.]

## COMPTON, Charles.

MEMOIR of Henry COMPTON (q.v.). Edited by Charles and Edward Compton. 1879.

## COMPTON, Edward.

Son of Henry Compton: himself a most promising and talented actor.

MEMOIR of Henry COMPTON (q.v.). Edited by Charles and Edward Compton. 1879.

**COMPTON, Henry** [1805-1877].

A very great actor : one of the few whom we can fancy in such company as Garrick and his associates. In all he did he was a thorough artist, and may fairly be considered the greatest comedian this century has produced. He was a good man and a gentleman. His real name was Charles Mackenzie.

**MEMOIR** of Henry Compton. Edited by Charles and Edward Compton. With anecdotes and personal recollections of the eminent comedian by Mrs. W. H. Kendal (Miss Madge Robertson), Messrs. E. L. Blanchard, F. C. Burnand, Henry J. Byron, R. Brudenell Carter, W. Chippendale, Henry Howe, Henry Irving, Charles Mathews, J. R. Planché, Tom Taylor, J. L. Toole, and Hermann Vezin. London. 1879. 8vo. With photographic portrait.

**CONGREVE, Francis Asprey.**

**AUTHENTIC** memoirs of the late Mr. Charles MACKLIN (q.v.). 1798.

**CONGREVE, William** [1670-1729].

**LETTERS** . . . . . written by and between . . . . . Mr. Congreve, and Mr. DENNIS (q.v.). 1696.

**AMENDMENTS** of Mr. Collier's false and imperfect citations, &c. from the Old Batchelour, Double Dealer, &c. 1698. [See COLLIER, Jeremy.]

A **LETTER** to Mr. Congreve on his pretended amendments, &c. of Mr. Collier's Short view. 1698. [Ibid.]

**ANIMADVERSIONS** on Mr. Congreve's late answer to Mr. Collier. 1698. [Ibid.]

A defence of the Short view of the profaneness and immorality of the English stage, &c. Being a reply to Mr. Congreve's Amendments, &c. 1699. [Ibid.]

**SOME** remarks upon Mr. Collier's Defence . . . in vindication of Mr. Congreve. 1698. [Ibid.]

**THE** stage acquitted . . . To which is added, the character of the Animadverter, and the Animadversions on Mr. Congreve's Answer to Mr. Collier. 1699. [Ibid.]



A POEM to the memory of Mr. Congreve. Inscribed to her Grace, Henrietta, Dutchess of Marlborough. London (Millan). 1729. 8vo. 6d.

Reprinted by the Percy Society. London, 1843. 8vo. Edited by Peter Cunningham, who attributes it to James Thomson.

MR. CONGREVE's last will and testament, with characters of his writings. By Mr. Dryden, Sir Richard Blackmore, Mr. Addison and Major Pack. To which are added, two pieces, viz. I. Of rightly improving the present time. An Epistle from Mr. Congreve to the Right Honourable Richard Lord Viscount Cobham. II. The Game of Quadrille. An Allegory. London (Curl). 1729. 8vo. 1s.

MEMOIRS of the life, writings, and amours of William Congreve Esq; interspersed with miscellaneous essays, letters, and characters, written by him. Also some very curious memoirs of Mr. Dryden and his family, with a character of him and his writings, by Mr. Congreve. Compiled from their respective originals, by Charles Wilson, Esq; London (no name): 1730. 8vo. Portrait by Van der Gucht, 5s.

Lacy, 4s. Sotheby's, 9th March 1876, 11s.

#### CONWAY, William Augustus [1791-1828].

An unfortunate actor, who drowned himself off Charleston. He was of gigantic height, and very handsome, but a bad actor. The gibes of the press at his expense are said to have crazed him.

'Love letters of Mrs. Piozzi, written when she was eighty, to W. A. Conway. 1843. [See Piozzi, Hester Lynch.]

#### COOK, Dutton.

A learned critic and dramatic historian, whose "Nights at the Play" is a contribution of the utmost value to the history of the contemporary stage. He died in 1883, aged fifty-five.

A BOOK of the play: studies and illustrations of histrionic story, life, and character. By Dutton Cook . . . . . London. 1876. 2 vols. 8vo.

HOURS with the players. By Dutton Cook . . . . . London. 1881. 2 vols. 8vo.

NIGHTS at the play A view of the English stage. By Dutton Cook . . . . . London: 1883. 2 vols. 8vo.

A selection from criticisms contributed to the *Pall Mall Gazette* and the *World*, from 1867 to 1881.

**COOKE, George Frederick** [1756-1812].

An actor of real genius, who for some time was the rival of John Kemble; but his dissipated habits ruined his reputation, and ultimately killed him. He was great in the same class of parts as Macklin.

REMARKS on the character of Richard the third; as played by Cooke and KEMBLE (q.v.). 1801.

KEMBLE & Cooke: or, a critical review . . . . . of Remarks &c. 1801. [See KEMBLE, John Philip.]

THE life of George Frederic Cooke, Esq. (the legitimate successor to Garrick, Macklin, and Henderson) late of the Theatre-Royal, Covent-Garden; and of New York, Philadelphia, &c. Containing an account of the whole of his theatrical career from his first treading the boards, down to his final dramatic exit, at Rhode Island, in America: the various characters he performed: with critical remarks upon his genius, taste, judgment, and talents as an actor: reviewing his beauties defects eccentricities infirmities wit sarcasms urbanity, and benevolence: interspersed with a variety of original, interesting, witty, humorous, and pathetic anecdotes, among whom are the most prominent, [*here follows a list of anecdotes*]. With an account of the mortality of the stage, enumerating the loss it has sustained within the last forty years, independent of secession, &c. including some observations on its present degeneracy: the whole forming a most interesting piece of theatrical biography, of that extraordinary man! Embellished with a highly coloured humorous print, engraved by Mr. G. Cruickshank, representing The whiskey-shop in an uproar; or, the grand climacteric of a tragedian! London (Egan): 1813. 8vo. Frontispiece.

MEMOIRS of George Fred. Cooke, Esq. late of the Theatre Royal, Covent Garden. By William Dunlap, Esq. Composed principally from the personal knowledge of the author, and from the manuscript journals left by Mr. Cooke. Comprising original anecdotes of his theatrical contemporaries, his opinions on various dramatic writings, &c. London. 1813. 2 vols. 8vo. Portrait. 218.

The second edition (1815—2 vols. 8vo.) has a slightly different title-page. Lacy, 158.

**COOKE, James.**

THE stage. Its present state, and prospects for the future. By James Cooke, editor of the "Odd Fellow." London. n. d. (1840). 8vo. 6d.

**COOKE, Thomas.**

THE triumphs of love and honour, a play, as it is acted by His Majesty's Servants, at the Theatre-Royal, in Drury-Lane. To which are added, Considerations on the stage, and on the advantages which arise to a nation from the encouragement of arts. By Mr Cooke. London (Roberts): 1731. 8vo. 1s. 6d.

**COOKE, William** [of the Middle Temple].

THE elements of dramatic criticism. Containing an analysis of the stage under the following heads, Tragedy, Tragi-comedy, Comedy, Pantomime, and Farce. With a sketch of the education of the Greek and Roman actors; concluding with some general instructions for succeeding in the art of acting. London. 1775. 8vo.

MEMOIRS of Charles MACKLIN (q.v.). 1804.

MEMOIRS of Samuel FOOTE (q.v.). 1805.

**COPPINGER, Matthew.**

THE life of Mat. Coppinger, once a player in Bartholomew Fair, and since turned Bully, executed at Tyburn, 27 Feb. 1695. London: 1695. 8vo.\*

This title is taken from Daniel's catalogue, in which the book is described as "Unique." Yet it, together with "Spiller's Life," only brought 12s. Coppinger published, in 1682, a volume of "Poems, Songs and Love-verses, upon several subjects. By Matthew Coppinger, Gent."

**CORK.**

THE budget. 1815. [See THEATRICAL, 1815.]

A reprint of correspondence on the stage, which appeared in the Cork papers.

**CORNUCOPIA.**

THE Cornucopia; or, literary and dramatic mirror, containing a variety of interesting subjects under the head of miscellanies. Embellished with coloured engravings, illustrative of interesting dramatic incidents, designed and engraved by J. Findlay. London. 1826. Small 4to. Thirteen monthly numbers, the first and second published at 1s. 6d., the rest at 6d. 1st No. September 1820. 13th No. September 1821. A title-page and index is given to these thirteen numbers, and I suppose them to be all published. It is very curious that the title-page should be dated 1826. The coloured illustrations are scenes from plays.

**COUNTRY.**

**THE Country correspondent :** letters from a country gentleman to a friend in town. London : 1739. 8vo.

A general title. The following are titles of particular parts :—

**THE Country correspondent :** humbly address'd to Gustavus Vasa, Esq. London. 1739. [See BROOKE, Henry.]

**NUMBER IV.** of the Country correspondent : or, the stage-monitor. [To be continued occasionally.] By Tho. Earl, Esq. London. 1739 (Aug. 14). 8vo.

The theatrical matter in this number consists chiefly of a notice of the forthcoming production of "The Careless Husband" at Covent Garden.

**COURTNEY, —.**

**THE** association of theatrical opposers, or Bristol in commotion against the Muses. [By — Courtney.] 1773. 8vo.\*

**COUTTS, Mrs.**

[See MELLON, Harriot.]

**COUTTS, Thomas.**

FOR pamphlets regarding his connection with Miss Mellon, see MELLON, Harriot.

**COVENT GARDEN THEATRE.**

The first Covent Garden Theatre was built by Rich, and opened 7th December 1732. From Rich's death, in December 1761, until 1767, his son-in-law, Beard, was manager. Then Colman, Powell, Harris, and Rutherford became proprietors, and their quarrels produced many pamphlets. Harris was the next manager, and he improved the theatre in 1792. But his improvements and the raising of the prices caused a riot. In 1803 John Kemble became part-proprietor. In 1808 the theatre was burnt, and at the reopening in 1809 the famous O.P. Riots occurred. The theatre was again burned down on 6th March 1856.

**TYRANNY triumphant ! . . . . .** remarks on the famous cartel lately agreed on by the masters of the two theatres. 1743. [See DRURY LANE THEATRE.]

**THE** dramatic congress. A short state of the stage under the present management. 1743. [See DRURY LANE THEATRE.]

**THE** case between the managers of the two theatres, and their principal actors, fairly stated. 1743. [See DRURY LANE THEATRE.]

**THE** disputes between the managers of the theatres, and their actors adjusted. 1744. [See DRURY LANE THEATRE.]

THE Rosciad of Covent-Garden. By H. J. PYE (q.v.). 1762.

AN historical and succinct account of the late riots at the theatres of Drury-Lane and Covent-Garden. 1763. [See GARRICK, David.]

This riot, headed by Fitzpatrick, followed on the Drury Lane riot, particulars of which are given under GARRICK.

THEATRICAL disquisitions . . . . . with a short appendix, relative to the more flagrant disturbance committed at Covent-Garden Theatre. 1763. [See GARRICK, David.]

FIZGIG, or the modern Quixote, a tale: relative to the late disturbances, at Drury-Lane and Covent-Garden Theatres. 1763. [See GARRICK, David.]

THESPIS: or, a critical examination into the merits of all the principal performers belonging to Covent-Garden Theatre. By Hugh KELLY (q.v.). 1767.

A NARRATIVE of the rise and progress of the disputes subsisting between the patentees of Covent-Garden theatre. London. 1768. 4to. (By T. Harris and J. Rutherford.)

These disputes arose really from the attempt made by Harris to force his mistress, Mrs. Lessingham, into parts she could not play. Legal proceedings were taken, and harmony was not restored until Harris quarrelled with Mrs. Lessingham.

A TRUE state of the differences subsisting between the proprietors of Covent-Garden theatre; in answer to a false, scandalous, and malicious manuscript libel, exhibited on Saturday, Jan. 23, and the two following days; and to a printed narrative, signed by T. Harris and J. Rutherford. By George Colman. London. 1768. 4to. (Signed by Colman and Powell.)

A LETTER from T. Harris, to G. Colman, on the affairs of Covent-Garden theatre. To which is prefixed, an address to the public. London. 1768. 4to. 1s. 6d.

T. HARRIS dissected. By G. Colman. London. 1768. 4to.

ANIMADVERSIONS on Mr. Colman's True state, &c. With some remarks on his little serious piece called The Oxonian in town. London. 1768. 4to.

Unfriendly to Colman.

THE conduct of the four managers of Covent-Garden theatre

freely and impartially examined, both with regard to their present disputes, and their past management. In an address to them, by a frequenter of that theatre. London. 1768. 4to. 1s.

AN epistle to G. Colman, from W. Kenrick. London. 1768. 4to.

THE Managers, a comedy, as it is acted in Covent-Garden. London: 1768. 4to.\*

THE managers managed: or, the characters of the four Kings of Brentford. London. 1768. 4to.

A rhymed attack upon all the contending parties, describing each of them in the most uncomplimentary manner. Prefixed is a short Address to Kenrick.

RESIGNATION; or Majesty in the dumps; an ode. Addressed to George COLMAN (q.v.). 1774.

A LETTER to the patentees of Covent Garden Theatre, on the conduct of Mr. HARRIS (q.v.). 1780.

A VINDICATION of a right in the public to a one shilling gallery either at the new Theatre Royal in Covent-Garden, or somewhere else. London: 1792. 8vo.

When Harris altered the theatre, he abolished the upper gallery, and made 2s. the lowest admission. He had, however, to build a shilling gallery. This tract is attributed to Jesse Foot.

TRUTH and treason! Or a narrative of the Royal procession to the House of Peers, October the 29th, 1795. To which is added, an account of the martial procession to Covent-Garden Theatre, on the evening of the 30th. N. p. (London.) 1795. 8vo.

A STATEMENT of the differences subsisting between the proprietors and performers of the Theatre-Royal, Covent-Garden. Given in the correspondence which has passed between them. By John Johnstone, Joseph George Holman, Alexander Pope, Charles Incedon, Jos. S. Munden, John Fawcett, Thomas Knight, Henry Erskine Johnston. Third edition. London. 1800. 8vo.

This dispute arose from the dislike of the actors to new restrictions on their power of giving orders for admission, to a change in the charge for benefits, &c. They submitted a case to the Marquis of Salisbury, then Lord Chamberlain, who practically decided against them. This pamphlet is attributed to Holman.

ELBOW room, a pamphlet; containing remarks on the shameful

increase of the private boxes of Covent Garden. By Thomas GILLILAND (q.v.). 1804.

THE infant Roscius; or, an inquiry into the requisites of an actor: comprising . . . strictures on the present state of the Covent Garden Company, &c. By T. Harral. 1804. [See W. H. W. BETTY.]

ACCOUNT of the burning of Covent Garden Theatre. London: 1808. 8vo.\*

It is probable that the wad of a gun fired in "Pizarro" was the cause of the fire which destroyed the theatre, 20th September 1808.

STATEMENT of the conflagration of Covent Garden Theatre: London: 1808. 8vo. With plate.\*

A DETAILED statement of the losses of the several performers of Covent Garden Theatre in the late fire. To which is added, the examination before the Magistrates relative to its origin; with the charge of the Coroner to the Jury. London: 1809. 8vo. 2s.\*

The rebuilding of the theatre was inaugurated by a great Masonic demonstration on 30th December 1808, and the Prince of Wales laid the foundation-stone. The opening night was 18th September 1809, when the increase in the price of admission and in the number of private boxes led to the disgraceful "O.P." or "Old Price" Riots, which lasted for sixty-seven nights. The advanced prices were 7s. for the boxes, and 4s. for the pit. Previously they had been 6s. and 3s. 6d. respectively. In the end the proprietors were forced to give way; the private boxes were reduced in number, and the prices were fixed at 7s. and 3s. 6d. The riots were renewed at the beginning of the next season, because the private boxes were not sufficiently reduced in number; and the rioters again carried their point.

A SHORT address to the public on the raising the prices at Covent Garden Theatre. London: 1809. 8vo.\*

THE rebellion; or, all in the wrong. A serio-comic hurly-burly, in scenes, as it was performed for two months at the New Theatre Royal, Covent-Garden, by His Majesty's Servants, the players, and his liege subjects, the public. To which is added, a poetical divertisement, concluding with a panoramic view of the new theatre, in prose. Second edition. London. 1809. 8vo.

Nearly the whole of this pamphlet is taken from the *Memoranda dramatica* of *The Monthly Mirror*.

THEATRICAL taxation; which embraces reflections on the state of property in the Theatre-Royal, Covent-Garden, and the engagement of Madame Catalani: also, an analysis of the grounds

upon which the proprietors have been induced to raise the prices of admission to the pit and boxes of that Theatre. By Theatricus. London. n. d. (1809). 8vo. 1s. 6d.

A defence of the new prices. The author attributes much of the opposition to Taylor, the lessee of the Opera House, who was annoyed at the engagement of Catalani at Covent Garden.

STRICTURES on the engagement of Madame Catalani. London : 1809. 8vo.\*

The engagement of Catalani was one of the grievances of the rioters.

THE statement of a few facts, and an impartial appeal on the subject at issue between the public and the proprietors of the Theatre-Royal, Covent-Garden. By Candidus. London : n. d. (1809). 8vo. 1s.

In favour of the management.

OLD Prices : comprising an answer to the pamphlets in favour of the imposition, entitled "Theatrical Taxation," and "The statement of a few facts, and an impartial appeal on the subject at issue between the public and Covent Garden Theatre." London : 1809. 8vo.

JUSTICE and Generosity against Malice, Ignorance, and Poverty : or, an attempt to shew the equity of the new prices at the Theatre Royal, Covent Garden. By Attalus. London : 1809. 8vo. 1s.

THE theatric count, a tragic comedy, in five acts ; from the Orgoglio Cupitoso, Conte teatrino, of Gonzago Bicchieri. Adapted for representation on the English stage. London : 1809. 8vo.\*

A PEEP into the Treasury of Covent Garden Theatre. London : n. d. (1809). 8vo.\*

REASON versus Passion, or an impartial review of the dispute between the public and the proprietors of Covent Garden Theatre. London : n. d. (1809). 8vo. 2s.\*

THE uproar, or John Bull and the manager. London : n. d. (1809). 8vo. With plate.\*

THE O-Pœiad, a satire. By a mad bull. London : 1810. 8vo. 1s.

Against the new prices.

"THE Old Price"—iad, or Thespian Bear garden. London : n. d. (1809). 4to.\*



REMARKS on the cause of dispute. London: n. d. (1809). 8vo. With plate by Cruikshank.\*

"WHAT do you want?" A poetical epistle from an O.P. London: n. d. (1809). 8vo.\*

One night, while the riot raged, Kemble, instead of asking "what the pleasure of the audience was?" asked "What is it that you want?" This was seized upon as want of respect.

O.P.'s manual. London: 1809. 8vo.\*

CONSIDERATIONS on the past and present state of the stage; with reference to the late contests at Covent Garden; to which is added, a plan for a new theatre for the purpose of hearing plays. London: 1809. 8vo. Title 1 leaf: dedication 1 leaf: pp. 58. 2s. 6d.

Unfriendly to the managers of Covent Garden. Its real purpose is to advocate a small theatre, in which it would be possible to hear what is said on the stage.

COVENT Garden Theatre. The Speech of Sir Vicary Gibbs, Knt. His Majesty's Attorney-general, in the Court of King's Bench at Westminster, on Monday the 20th November, 1809, on moving for a rule to shew cause why a criminal information should not be filed against Henry Clifford, Esq. and others. Accurately and impartially taken in short hand, by Mr. Farquharson. London. 1809. 8vo.

The above rule was made absolute on 28th November, and the trial was to come on in the next session.

THE whole proceedings on trial of an action brought by Henry Clifford, Esquire, against Mr. James Brandon, for an assault and false imprisonment. Before Sir James Mansfield, Knight, and a special jury in the Court of Common Pleas, on Tuesday the 5th day of December, 1809. Taken in short hand by Messrs. Blanchard and Ramsey. London. 1809. 8vo.

CLIFFORD for ever! O.P. and no P.B. The Trial between H. Clifford, plaintiff, and J. Brandon, defendant, for an assault and false imprisonment, as the plaintiff was quitting Covent Garden Theatre, October 31, 1809. With the speeches of counsel, and charge to the jury. Which was tried before Sir James Mansfield, and a special jury, in the Court of Common Pleas, Westminster, Dec. 5. 1809. London: n. d. (1809). 8vo. 6d.

Clifford was a barrister, and the ringleader of the rioters. He won this action: damages £5.

THE victory of the O.P.'s; an account of the O.P. dinner. London: 1809. 8vo.\*

At a dinner held on 14th December at the Crown and Anchor Tavern, Clifford in the chair, Kemble attended, and peace was made.

A GENUINE collection of O.P. songs, whimsical and satirical, among which are many originals, never before printed. (Here follows list of songs, &c.) To which is added the toasts and sentiments, given by the O.P.'s, at the Crown & Anchor Tavern, before and after the reconciliation. Also the terms of peace. London. n. d. (1809). 8vo. 6d.

A JOURNAL of the war, carried on in the New Theatre Royal, Covent Garden, from the 18th of September to the 18th of November 1809. London: 1809. 8vo.\*

A SERIES of letters on the late Theatrical Festival, interspersed with remarks on some serio-comic pantomimes fresh in the memory. By Mad Tom, "A daring, obstinate enthusiast." London: 1810. 8vo. 3s.

Attributed to Sowerby.

THE Rise, progress, and termination of the O.P. War, in poetic epistles, or Hudibrastic letters, from Ap Simpkins in Town, to his friend Ap Davies in Wales; including all the best songs, placards, toasts, &c. &c. which were written, exhibited, and given on the occasion; with illustrative notes, by Thomas Tegg. London. 1810. 12mo. 5s.

I believe that this should have a folding frontispiece; but I have never seen a copy with it.

A POETICAL epistle to Henry Clifford, Esq. on the late disturbances in Covent Garden Theatre. Edinburgh. 1810. 8vo. pp. 8. (*published at 2s. !!*)

A most extravagant eulogy of Clifford.

A LETTER to John Kemble, Esq. upon the present disturbances at the Theatre Royal, Covent Garden; with some hints for the better accommodation of the public. By Verus Amicus. London. 1809. 8vo.

BROAD hints at retirement, an ode to a tragedy king, addressed to J. P. Kemble, Esq. author of the Row, and principal manager of the revels at Covent-Garden. By a theatrical rebel. London: n. d. (1809). 8vo. 1s.

The tone of this pamphlet may be gathered from the motto on the title-page:

"This fact know, John, the public can dispense,  
Both with thine acting and impertinence!"

THE Covent Garden journal. Embellished with four views. London. 1810. 8vo.

May be bound as one or two volumes, it being paged continuously. Published at 26s. 6d.; large paper, 44s. 6d.

ELEPHANTASMAGORIA, or the Covent-Garden elephant's entrance into Elysium, being a letter from the shade of Garrick to John Philip Kemble, Esq. London: 1812. 8vo.\*

COVENT-Garden theatrical gazette. (No title-page.) London. 1816-7. 8vo.

A daily publication, price 3d., consisting of 8 pages; the first of which has the bill of the play for the day of its publication, and the remaining pages are occupied with a *resumé* of the plots of the pieces announced. 1st No., Monday, 9th September 1816; 148th No., Wednesday, 9th April 1817. So far as I know, these are all published.

THE theatrical house that Jack built. With thirteen cuts. London. 1819. 8vo. 1s.

An attack on the management of Covent Garden; Fawcett, the actor, and Brandon, the box-keeper, are specially abused.

A PLAIN statement of facts; containing the whole of the particulars relative to the various circumstances which have hitherto transpired connected with the existing differences between the present management of Covent Garden Theatre and Mr. James Brandon: interspersed with remarks on the impolicy of again risking another theatrical war, *alias* an O. P. row! By an O. P. amateur. London. 1823. 8vo. 6d.

Charles Kemble and the other managers alleged misconduct against Brandon, and tried to eject him, but he declined to go. How the matter ended I cannot trace.

RECOLLECTIONS of The Scenic Effects of Covent Garden Theatre during the season 1838-9 Dedicated (by permission) to W. C. Macready Esqr. by G. S. London 1839. Obl. folio.

By G. Scharf.

THE management of Covent Garden Theatre vindicated from the attack of an anonymous critic, in a letter to the editor of the "Cambridge Advertiser." By James Orchard Halliwell, Esq. London: 1841. 8vo.\*

Not printed for sale. In answer to an attack on his critical opinions. The attack was entitled "Madame Vestris and the National Theatre," and attacked Madame Vestris.

## COVENTRY MYSTERIES.

[See HALLIWELL, J. O.]

**COWELL, Joe** [1791-1863].

A well-known comedian.

THIRTY years passed among the players of England and America. By Joe Cowell. London: 1824. 8vo.\*

**COWLEY, Mrs. Hannah.**

ALBINA, Countess Raimond; a tragedy, by Mrs. Cowley: as it is performed at the Theatre-Royal in the Hay-market. London. 1779. 8vo.

The preface relates a series of real or supposed injuries done by Sheridan and Harris to Mrs. Cowley. She insinuates, apparently, that her play had been shown by the managers to Miss Hannah More, who had stolen from it parts of "Percy" and "The Fatal Falsehood." The two ladies engaged in a war in the newspapers.

**COX, Alderman Robert Albion.**

FOR numerous tracts relating to the trial of Edmund Kean for crim. con. with Mrs. Cox, see KEAN, Edmund.

**COX, Mrs.**

[See above.]

**CRAWFORD, Ann** [about 1734-1801].

A famous actress alike in tragedy and comedy. She married, first, Dancer, an actor; next, Spranger Barry; and last, one Crawford, an Irish barrister, who treated her badly.

ROSALIND: or, an apology for the history of a theatrical lady. Dublin: 1759. 12mo. 1s.

A biography of Mrs. Dancer and her husband, having special reference to a scandal caused by her supposed elopement with Poicteur, a dancer. One of the epigrams on the subject began with the line—

"When Rosalind chose from Champansi to fly."

GRANNY'S prediction revealed to the Widow Brady, of Drury Lane Theatre. London: 1773. 4to.\*

An attack on Mrs. Crawford (then Mrs. Barry) by her relative, Mrs. Franchett. I have never seen a copy of this tract, which is practically *introuvable*, so I cannot say to what it refers. Mrs. Barry was the original Widow Brady in the "Irish Widow."

A REVIEW of Mrs. Crawford, and Mrs. Siddons, in the character of Belvidera: in a letter to a gentleman at Bath. London: 1782. 8vo.

Exceedingly rare. Written in the interests of Mrs. Crawford. Subjoined is a poem on "Genius and Fame," addressed to Mrs. Crawford, by Mr. W. of Edinburgh.

**CRITIC.**

**THE critic**: a journal of theatricals, music, and the exhibitions.  
London. 1843. 8vo.\*

No. 1. Saturday, 7th October 1843, 2d.

No. 19. Saturday, 10th February, 1844, 2d.

**CROKER, John Wilson.**

**FAMILIAR epistles to Frederick J——s, Esq. on the present state of the Irish stage.** Dublin. 1804. 12mo.

These celebrated Epistles, written by John Wilson Croker, raised a tremendous storm in Dublin theatrical society, and were the cause of many pamphlets. There were at least four editions at the time, and a reprint in 1875. All the tracts relating to this matter are of the greatest rarity, and hardly ever appear in catalogues. Herman, 10a.

**SECOND edition.** An answer to Familiar epistles to Frederick J——s, Esq. on the present state of the Irish stage. Dublin. 1804. 12mo. pp. 24. (Published at 1s. 1d.)

**THE Thespiad**, a poem in answer to the author of six Familiar epistles addressed to F. Jones, Esq. patentee of the Theatre Royal, Dublin &c. on the present state of the Irish stage; in which the comparative merits of the London and Dublin players are depicted. London: 1804. 4to. 2s. 6d.\*

A FEW reflections, occasioned by the perusal of a work, entitled, "Familiar epistles to Frederick J——s Esq. on the present state of the Irish stage." Dublin. 1804. 12mo. pp. 77. (Published at 2s. 2d.)

The dedication is initialed "S. O."

**THEATRICAL tears**, a poem, occasioned by Familiar epistles to Frederick J——s, Esq. Dublin. 1804. 12mo. pp. 47. (Published at 1s. 7½d.)

**TEA table conversation**, an epistle to the author of Familiar epistles. By a student of T. C. D. Dublin. 1804. 12mo. pp. 51.

**CURSORY Hints to young actors** Second edition. Dublin: 1805. 12mo.

Dedicated to Croker, and laudatory of him. His opponents declared that he wrote it himself as a "puff."

**JACK in a Passion, or The Critic Criticised.** Dublin: 1805. 12mo.

Abusive of Croker—having reference to "Familiar Epistles."

A MODEST reply from F. J. Esq. to the author of Familiar epistles, to the manager. Dublin. 1806. 12mo. pp. xii. 43, and 1 page of errata.

**CROKER, T. Crofton.**

REMARKS on an article inserted in the papers of the Shakespeare Society. London, privately printed: 1849. 8vo.

The article related to Massinger's "Beleeve as you list."

**CROSBY, B.**

CROSBY's pocket companion to the playhouses. Being the lives of all the principal London performers. To be re-printed at the commencement of each winter season, with the addition of those new performers, who may hereafter be engaged in the Theatres of Drury-Lane, Covent-Garden, and the Haymarket. To which are subjoined, Particulars of the life of Mr. Dibdin. Dedicated to Richard Brinsley Sheridan, Esq. London. 1796. 12mo. Portrait of Sheridan. Published at 1s. 6d.; fine paper, 2s.

The *Monthly Mirror*, January 1796, says that "the editor of this little volume has been particularly attentive to the accuracy of his materials." The particulars of the life of Dibdin are a rather amusing attack on him, for forbidding Crosby to publish anything about him. The portrait of Sheridan is frequently wanting.

**CROSS, William.**

AN expostulatory address, to the public. By William Cross, of the Theatre-Royal, Manchester. 1800. [See MANCHESTER.]

**CROUCH, Mrs. Anna Maria** [1763-1805].

A very beautiful woman; an excellent singer and actress.

MEMOIRS of Mrs. Crouch. Including a retrospect of the stage, during the years she performed. By M. J. Young. London. 1806. 2 vols. 12mo. Portrait.

Herman, 50s.

**CROWDY, Wallace L.**

"A RUN of Luck" at Drury Lane. 1886. [See HARRIS, Augustus.]

**CROW STREET THEATRE.**

A familiar dialogue between Mr. Crowe and Mr. Alley, two theatrical taylors. 1762. [See DUBLIN.]

**CULL, Richard.**

GARRICK's mode of reading the Liturgy . . . . . by Richard Cull. 1840. [See GARRICK, David.]

**CUMBERLAND, Richard [1732-1811].**

A noted dramatist. The original of Sir Fretful Plagiary.

MEMOIRS of Richard Cumberland. Written by himself. Containing an account of his Life and Writings, interspersed with anecdotes and characters of several of the most distinguished persons of his time, with whom he has had intercourse and connexion. London: 1806. 4to. Portrait of R. C. and three others.

To this volume there is a Supplement, with an index. London: 1807. 4to. Second edition: 2 vols. 8vo. 1807. Same number of portraits, but that of R. C. different.

THE life of Richard Cumberland, Esq. embracing a critical examination of his various writings. With an occasional literary inquiry into the age in which he lived, and the contemporaries with whom he flourished. By William Mudford. London: 1812. 8vo. Portrait. 16s.

The second edition has a different title-page:—London: 1812. 2 vols. 8vo. Portrait."

**CUNNINGHAM, Peter [1816-1869].**

An eminent antiquary, the son of Allan Cunningham the poet.

THE story of Nell GWYN (q.v.). 1852.

**CURLL, Edmund.**

The notorious bookseller.

THE life of that eminent Comedian, Robert WILKS (q.v.). 1733.

THE life of Mr. John Dennis, the renowned critick. Not written by Mr. Curll. 1734. [See DENNIS, John.]

**CURTAIN.**

THE curtain, or, an impartial history of the English stage. 1797. [See STAGE—A compendious history. 1800.]

THE curtain. A weekly programme and review of the drama. London: 1878. Folio.

Weekly, price 1d. No. 1. 21st May; No. 10, 23rd July 1878. Its issue was then suspended till September, but I doubt if it recommenced.

**CUTSPEAR, W.**

DRAMATIC rights: or, private theatricals, and pic-nic suppers, justified by fair argument. With a few whip-syllabubs for the editors of newspapers. By W. Cutspear. London. 1802. 8vo. 1s.

A defence of the plan for a private theatre in Tottenham Court Road.

**DALY, Frederic** [pseudonym of L. F. AUSTIN].

**DALY, Richard.**

AN answer to the memoirs of Mrs. Billington. With the life and adventures of Richard Daly, Esq. 1792. [See BILLINGTON, Elizabeth.]

Daly was manager of Smock Alley Theatre, Dublin, for seventeen years. He retired in 1797. He was a man of indifferent character.

**DANCER, Ann.**

[See CRAWFORD, Ann.]

**DANCER, John.**

NICOMEDE. A tragi-comedy, translated out of the French of Monsieur Corneille, by John Dancer. As it was acted at the Theatre-Royal in Dublin. Together with an exact catalogue of all the English stage-plays printed, till this present year 1671. Licensed Dec. 16. 1670. Roger L'estranger. London: printed for Francis Kirkman, and are to be sold at his shop in Thames-street over against the Custom-House. 1671. 4to. Title 1 leaf: Dedication and list of actors 1 leaf: play 56 pp.: list 16 pp. [See also KIRKMAN, Francis.]

**DANCING.**

THE Dancing Devils: or, the Roaring Dragon. A dumb farce. As it was lately acted at both houses, but particularly at one, with unaccountable success. London (Bettesworth): 1724. 8vo. pp. 70 including title. 1s.

Against pantomimes and raree shows. Very scarce.

**DANIEL, George** [about 1790-1864].

The well-known poet and antiquary. His prefaces to Cumberland's editions of Plays, signed D— G., are valuable.

REMARKS on Miss Mitford's tragedy of Rienzi. 1828. [See MITFORD, Mary Russell.]



OPHELIA Keen! A dramatic legendary tale. 1829. [By George Daniel. See KEAN, Edmund.]

GARRICK in the green room! A biographical and critical analysis of a picture, painted by William Hogarth. By George Daniel. 1829. [See GARRICK, David.]

DAUNEY, —.

RENTERS and lessees. A review of the first judgment in the suit of Daunev v. Chatterton. 1875. [See DRURY LANE THEATRE.]

DAVIES, Thomas [about 1712–1785].

Twice an actor and twice a bookseller. It is said that he gave up the stage finally on account of the satire of Churchill. He was an excellent and amiable character, but died in poverty. His widow, I believe, died in the workhouse.

A GENUINE narrative of the life and theatrical transactions of Mr. John Henderson (q.v.). 1777.

MEMOIRS of the life of David GARRICK (q.v.). 1780.

DRAMATIC micellanies: consisting of critical observations on several plays of Shakspeare: with a review of his principal characters, and those of various eminent writers, as represented by Mr. Garrick, and other celebrated comedians. With anecdotes of dramatic poets, actors, &c. By Thomas Davies, author of Memoirs of the life of David Garrick, Esq. London: 1784. 3 vols. 8vo. Portrait of Betterton.

The second volume is dated 1783. Another edition 1785.

SOME account of the life and writings of Philip MASSINGER (q.v.). 1789.

ROSCIUS Anglicanus, or, an historical review of the stage. 1708. With additions, by the late Mr. Thomas Davies. 1789. [See DOWNES, John.]

DAWE, M.

MISCELLANIES in prose and verse, with private memoirs of Mrs. W——n [Wrighten], and Miss R——ns [Robbins], of Drury Lane Theatre. London: 1776. 8vo.\*

DAWSON, James.

THE autobiography of Mr. James Dawson, actor and manager. Truro: 1865. 8vo.\*

**DAWSON, Nancy.**

A lady with no character worth mentioning. She made her appearance as a dancer at Sadler's Wells, and was afterwards engaged at Covent Garden. She was Shuter's mistress.

GENUINE memoirs of the celebrated Miss Nancy D——n. London: 1760. 12mo.\*

THE jovial life, amorous exploits, and singular adventures, of the celebrated Miss Nancy Dawson, a Cyprian singer and dancer, in the first circles of Old Drury and the Garden; containing a variety of anecdotes, theatrical, musical, eccentric, and unaccountable, of the most noted performers of her time, with her death and character. The whole forming a camera obscura; or, magic lanthorn of wit and humour. London. n. d. 12mo.

THE dramatic history of Master Edward, Miss Ann, and others. 1763. [See SHUTER, Edward.]

**DAY, W. C.**

BEHIND the footlights; or, the stage as I knew it. By W. C. Day. Illustrated by G. B. Le Fanu. London: 1885. 8vo. 1s.

A collection of sketches.!

**DECASTRO, J. [1758— ].**

An actor. I do not know when he died.

THE memoirs of J. Decastro, Comedian. In the course of them will be given anecdotes of various eminently distinguished characters, with whom he has been intimate in his peregrinations. Amongst others are Dr. Johnson, Garrick, Foote, Wilson, Charles Bannister, J. Palmer, C. Dibdin, sen., the late Earl of Barrymore, R. B. Sheridan, Esq., G. F. Cooke, J. P. Kemble, Esq., &c. Never before in print; accompanied by an analysis of the life of the late Philip Astley, Esq., founder of the Royal Amphitheatre, Westminster-Bridge; with many of his managerial peculiarities. Also an accompanying history of the Royal Circus, now the Surrey Theatre; and an historical sketch of Sadler's Wells. Likewise, scarce theatrical advertisements, from Garrick's first attempt in Goodman's-Fields; his last moments. Old Grimaldi's dream, &c. To which will be added the origin of poetry; a chapter on *Bent's*, &c. &c. &c. Edited by R. Humphreys. London. 1824. 12mo. With portrait, folding plate, and copy of certificate. 6s.

The certificate of birth is often wanting.

THE history of Mr. John Decastro and his brother Bat, commonly called old Crab. The merry matter written by John Mathers; the grave by a solid gentleman. London. 1815. 4 vols. 12mo.

**DELAVAL, Sir Francis.**

A performance of "Othello" was given by Sir F. Delaval and his friends at Drury Lane on 7th March 1751. It was a capital performance for amateurs, but it is bitterly attacked in

A satirical dialogue between a sea captain and his friend in town. 1751. [See DIALOGUE.]

THE life and memoirs of the late Miss Ann CATLEY (q.v.). . . . with biographical sketches of Sir Francis Blake Delaval, &c. (1789.)

**DENMAN, John.**

THE drama vindicated; with copious notes. By John Denman, S.C.L. of St. John's College, Cambridge. Cambridge. 1835. 12mo. 2s. 6d.

**DENNIS, John [1657-1733].**

The renowned critic; the sworn enemy of Pope; the bitter opponent of Steele. He was an acute, though abusive, critic; and was constantly at war with somebody. Nevertheless most modern writers have a liking for "stout John Dennis."

THE impartial critick: or, some observations upon a late book, entituled, A short view of tragedy, written by Mr. Rymer, and dedicated to the Right Honourable Charles Earl of Dorset, &c. By Mr. Dennis. London (Taylor). 1693. 4to.

Lowndes mentions editions of 1692, 4to.; 1693, 8vo.; 1697, 4to. As Rymer's book is dated 1693, the first of these dates seems incorrect.

LETTERS upon several occasions: written by and between Mr. Dryden, Mr. Wycherly, Mr. . . . . Mr. Congreve, and Mr. Dennis. Published by Mr. Dennis. With a new translation of select letters of Monsieur Voiture. London (Briscoe): 1696. 8vo.

THE usefulness of the stage . . . . . Occasioned by a late book, written by Jeremy COLLIER (q.v.). 1698.

THE Comical Gallant: or the amours of Sir John Falstaffe. A Comedy. As it is acted at the Theatre Royal in Drury-Lane. By His Majesty's Servants. By Mr. Dennis. To which is added,

a large account of the Taste in Poetry, and the Causes of the Degeneracy of it. London (Baldwin): 1702. 4to.

Scarce.

THE person of quality's answer to Mr. Collier's letter, being a dissuasive from the play-house. London: 1704. 4to.\* (By Dennis.)

AN essay on the opera's after the Italian manner, which are about to be establish'd on the English stage: with some reflections on the damage which they may bring to the publick. By Mr. Dennis. London (Nutt): 1706. 4to.

REMARKS upon Cato, a tragedy. By Mr. Dennis. 1713. [See ADDISON, Joseph.]

THE narrative of Dr. Robert Norris, concerning the strange and deplorable frenzy of Mr. John Denn... an officer of the Custom-house: being an exact account of all that past betwixt the said patient and the Doctor till this present day; and a full vindication of himself and his proceedings from the extravagant reports of the said Mr. John Denn... London (Morphus): 1713. 12mo. pp. 24 including title.

By Pope, in defence of Addison's "Cato," or rather in abuse of Dennis. Addison formally expressed to Lintot his disapproval of the tone of this pamphlet. It is now of excessive rarity.

A CRITICK no wit: or, remarks on Mr. Dennis's late play, called the Invader of his country. In a letter from a school-boy, to the author. London (Roberts): 1720. 8vo. pp. 29 including title.

Dennis's alteration of "Coriolanus," with the above title, was a failure, deservedly.

A NEW project for regulating the stage. By John Dennis and Charles Gildon. London: 1720.\*

I have not seen this, but believe that it is satirical on Dennis and Gildon.

THE characters and conduct of Sir John Edgar, and his two deputy-governors. In two letters. (By John Dennis.) 1720. [See STEELE, Richard.]

THE characters &c. In a third and fourth letter. 1720. [Ibid.]

AN answer to a whimsical pamphlet, call'd, *The character of Sir John Edgar, &c.* 1720. [Ibid.]

AN epistle to Sir Richard Steele on the *Conscious Lovers*. By B. Victor. 1722. [See STEELE, Richard.]

A DEFENCE of Sir Fopling Flutter, a comedy written by Sir George Etheridge. In which defence is shewn, that Sir Fopling, that merry knight, was rightly compos'd by the knight his father, to answer the ends of Comedy; and that he has been barbarously and scurrilously attack'd by the knight his brother, in the 65th *Spectator*. By which it appears, that the latter knight knows nothing of the nature of comedy. London (Warner): 1722. 8vo. Title 1 leaf: Preface 3 leaves: pp. 24. 6d.

An attack on Steele, who had criticised "*Sir Fopling Flutter*" in the *Spectator*. It is of the greatest rarity.

THE censor censured; or, the *Conscious Lovers* examin'd. 1723. [See STEELE, Richard.]

REMARKS on a play, call'd, *The Conscious Lovers*, a Comedy. By Mr. Dennis. 1723. [See STEELE, Richard.]

SIR Richard Steele, and the *Conscious Lovers* vindicated from the aspersions of Mr. Dennis. 1723. [Ibid.]

THE stage defended, from Scripture, reason, experience, and the common sense of mankind, for two thousand years. Occasion'd by Mr. Law's late pamphlet against stage-entertainments. In a letter to \* \* \* \* By Mr. Dennis. London (Blandford): 1726. 4to. pp. xii. (including title): 34.

THE Life of Mr. John Dennis, the renowned critick. In which are likewise some observations on most of the poets and criticks, his contemporaries. Not written by Mr. Curll. London (Roberts): 1734. 8vo. pp. 59 including title. 1s.

Very scarce.

DENNISTOUN, Walter.

LETTER to the Lord Provost &c. of Glasgow, on the present state of the Theatre Royal. By Walter Dennistoun. 1835. [See GLASGOW.]

DERBY, Countess of.

[See FARREN, Elizabeth.]

**DERRICK, Samuel.**

A literary man of some ability, but in very needy circumstances, who managed to get the position of Master of Ceremonies at Bath. He edited an edition of Dryden, and wrote two volumes of "Letters," of which Dr. Johnson spoke approvingly. He is mentioned several times in Boswell. The following book professes to be written by "Thomas Wilkes," but is really by Derrick.

A general view of the stage. By Mr. Wilkes. London. 1759. 8vo. Vignette on title.

**DIALOGUE.**

A SATIRICAL Dialogue between A Sea Captain and his friend in town: humbly address'd to the gentlemen who deform'd the play of Othello, on Th—rs—y, M—— the 7th, 1750, at the Th—tre R—y—I, in Dr—y L—ne: to which is added, a Prologue and Epilogue, much more suitable to the occasion than their own. London (River): n. d. (1751). Folio. pp. 8 including title. 6d.

Obviously refers to the performance of Othello by Sir Francis Delaval and other amateurs on 7th March 1751. This tract is very abusive, but the performance was really wonderfully good.

**DIBDIN, Charles [1748-1814].**

Our great sea-song writer. In addition to his musical gifts he possessed considerable powers as a comedian, and was also a successful dramatic writer.

ROYAL Circus epitomized. London: 1784. 8vo.

By C. Dibdin. The dedication to William Davis, Esq., is a most vicious attack on him, and accuses him of the grossest bad faith to Dibdin. In "Decastro's Memoirs" some particulars regarding Davis are given.

CROSBY's pocket companion to the playhouses . . . . . To which are subjoined, Particulars of the life of Mr. Dibdin. 1796. [See CROSBY, B.]

A COMPLETE history of the English stage. Introduced by a comparative and comprehensive review of the Asiatic, the Grecian, the Roman, the Spanish, the Italian, the Portugese, the German, the French, and other theatres, and involving biographical tracts and anecdotes, instructive and amusing, concerning a prodigious number of authors, composers, painters, actors, singers, and patrons of dramatic productions in all countries. The whole written, with the assistance of interesting documents, collected in the course of five and thirty years, by Mr. Dibdin. London. n. d. (1800). 5 vols. 8vo.

Dedication dated 25th March 1800. Lacy, 20a.

THE professional life of Mr. Dibdin, written by himself. Together with the words of six hundred songs selected from his works, and sixty small prints taken from the subjects of the songs. And invented, etched, and prepared for the Aqua Tinta by Miss Dibdin. Embellished also with an elegant engraving by Mr. Smith, from a portrait of Mr. Dibdin, a striking likeness, and an admirable picture painted by Mr. Devis. London. 1803. 8vo. 4 vols. Portrait and other illustrations.

THE public undeceived, written by Mr. Dibdin ; and containing a statement of all the material facts relative to his pension. London. n. d. (1807). 8vo. 2s.

Dibdin had a pension of £200 a year, which was stopped on a change of administration.

#### DIBDIN, Charles, Jun.

Son of the preceding.

HISTORY and illustrations of the London theatres : comprising an account of the origin and progress of the drama in England ; with historical and descriptive accounts of the Theatres Royal, Covent Garden, Drury Lane, Haymarket, English Opera House, and Royal Amphitheatre. By Charles Dibdin, Jun. Illustrated with engravings. London. 1826. 4to. (large paper, only 25 copies printed). 17 plates.

Lacy, 18s. ; large paper, 28s.

#### DIBDIN, Thomas [1771-1841].

Author of 800 dramas. He was son of Charles Dibdin, and was an actor of some merit. His "Reminiscences" is a most amusing and interesting book.

THE reminiscences of Thomas Dibdin, of the Theatres Royal, Covent-Garden, Drury-Lane, Haymarket, &c., and author of The Cabinet, &c. London. 1827. 2 vols. 8vo. Portrait.

Lacy, 5s. 6d.

#### DICKENS, Charles.

MEMOIRS of Joseph Grimaldi. Edited by "Boz." 1838. [See GRIMALDI, Joseph.]

#### DICKENS, Charles, Jun.

THE life of Charles James Mathews. Edited by Charles Dickens. 1879. [See MATHEWS, Charles James.]

**DIETZ, Ella.**

A FEW words on the work of the actor, and the duties of art critics and audiences. A paper read before the Church and Stage Guild on April 6th, 1880. London. n. d. (1880). 8vo.

**DIGGES, West** [1720-1786].

LETTERS which passed between Mr. West Digges, comedian, and Mrs. Sarah Ward, 1752-1759. Edinburgh. 1833. 8vo. Sixty copies printed.

West Digges was an actor of some note, and was for some time manager at Edinburgh. This book was edited by Maidment. Lacy, 6s. Herman, 17s.

**DIPROSE, John.**

DIPROSE's book of the stage and the players. By John Diprose. London. n. d. (1876). 8vo. With numerous portraits and illustrations. 2s.

**DIVERSIONS.**

A LETTER to my Lord . . . . . on the present diversions of the town. With the true reason of the decay of our dramatic entertainments. London: (Roberts). 1725. 8vo. 6d.

**DODD, James Solas.**

GALLIC Gratitude; or, the Frenchman in India: a comedy in two acts, as it is performed at the Theatre Royal in Covent-Garden. By J. S. Dodd. London. 1779. 8vo. Portrait of Mrs. Jackson as *Britannia*.

At the end are "Critical remarks on Mrs. Jackson's performance of Lady Randolph in the tragedy of Douglas, at the Theatre Royal in Covent Garden, April 30, 1779." This piece was produced on Mrs. Jackson's benefit night. She played *Britannia* in the Prologue.

**DONALDSON, Walter Alexander** [1793-1877].

RECOLLECTIONS of an actor. By Walter Donaldson comedian. Never before printed. London. 1865. 8vo.

Reprinted under title:—

FIFTY years of green-room gossip; or, recollections of an actor. London. n. d. (1881). 8vo. 2s.

THEATRICAL portraits; or, the days of Shakespeare, Betterton, Garrick, and Kemble. By Walter Donaldson, comedian. Author of 'Recollections of an actor.' Never before printed. London. 1870. 12mo. With portrait of Donaldson.



**DORAN, Dr. John** [1807-1878].

Dr. Doran's first literary effort was a play produced at the Surrey when he was only fifteen years old. He was engaged on the *Literary Chronicle* till it was purchased by Sterling, and was for eleven years editor of a London weekly. At various times he was acting editor of the *Athenæum*. ("Men of the Time.") I presume that the London weekly was *Notes and Queries*.

"THEIR Majesties' Servants." Annals of the English stage, from Thomas Betterton to Edmund Kean. Actors—Authors—Audiences. By Dr. Doran, F.S.A. . . . . London. 1864. 2 vols. 8vo. With portraits of Betterton and Garrick.

Second edition. (Revised, corrected, and enlarged.) London. 1865. 8vo. One vol. No portrait. A new edition, edited and revised by the author of this "Bibliography," is now passing through the press. London. 1888. 3 vols. 8vo. With more than fifty full-page portraits of actors, and with numerous head and tail pieces, &c. The first edition is now very scarce. Lacy, £1, 7s. Herman, £2, 14s.

IN and about Drury Lane and other papers. Reprinted from the pages of the 'Temple Bar' magazine. By Dr. Doran . . . . London. 1881. 2 vols. 8vo.

Herman, 11s.

**"DOUGLAS."**

For pamphlets regarding this famous play, over which such a bitter storm raged, see HOME, Rev. John.

**DOWNES, John.**

Prompter at the theatre in Lincoln's Inn Fields from 1662 to 1706. To him we are indebted for most of our information regarding the Restoration stage and actors.

ROSCIUS Anglicanus, or an historical review of the stage: after it had been suppress'd by means of the late unhappy Civil War, begun in 1641, till the time of King Charles the II.'s Restoration in May 1660. Giving an account of its rise again; of the time and places the governours of both the companies first erected their theatres. The names of the principal actors and actresses, who perform'd in the chiefest plays in each house. With the names of the most taking plays; and modern poets. For the space of 46 years, and during the reign of three kings, and part of our present Sovereign Lady Queen Anne, from 1660 to 1706. *Non audita narro, sed comperta*. London, printed and sold by H.

Playford, at his house in Arundel-street, near the Water-side. 1708. 8vo. Title 1 leaf: To the Reader 1 leaf: pp. 52.

An edition of this work was published in 1789—8vo.—edited by F. G. Waldron, to whom notes by Thomas Davies had been intrusted. The title was a reprint of that of the first edition. "With additions, by the late Mr. Thomas Davies, author of the *Life of Garrick*, and *Dramatic Miscellanies*." This is in all respects a most unsatisfactory edition, and in marked contrast to it is the admirable one which was published, under the care of Mr. Joseph Knight, in 1886, with the following title-page:—

ROSCIUS Anglicanus, or, an historical review of the stage from 1660 to 1706. By John Downes. A fac-simile reprint of the rare original of 1708. With an historical preface by Joseph Knight. London: 1886. 12mo. 125 copies at 10s. 6d.

First edition—Lacy, 12s.; but it is now practically of priceless value.

**DRAKE, James, M.D.**

THE antient and modern stages survey'd. Or, Mr. Collier's View of the immorality and profaness of the English stage set in a true light. 1699. [See COLLIER, Jeremy.]

A SECOND defence of the Short View . . . . . Being a reply to a book, entituled, The ancient and modern stages surveyed. By Jeremy Collier. 1700. [Ibid.]

**DRAMA.**

THE drama, a poem. London. 1775. 4to.

Attributed to F. Pilon, and also to H. Downman.

A COMPLETE history of the drama. By CENSOR DRAMATICUS (q.v.). 1793.

THE drama recorded; or, Barker's list of plays. 1814. [See BARKER, James.]

THE drama; or, theatrical pocket magazine. Wholly dedicated to the stage, and containing original dramatic biography, essays, criticisms, poetry, reviews, anecdotes, bon mots, chit-chat; with occasional notices of the country theatres. The whole forming a complete critical and biographical illustration of the British stage. . . . Embellished with elegant portraits of the principal performers of the London theatres, engraved (from original paintings, taken expressly for the work) by the first artists.

London. Vol. i.—May to Nov. 1821: vol. vii.—Oct. 1824 to May 1825. 12mo. With portraits and illustrations.

A new series was issued with this title:—

✓ THE Drama, or Theatrical Pocket Magazine. New series. London. n. d. (1825). 12mo.

I believe there were two volumes of this new series; but I have never been able to see a complete set. It was also illustrated. Lacy's catalogue says "Complete in fifty-six numbers."

TIM Tell-Truth on the state and influence of the acting drama. London: 1823. 8vo.\*

I have seen this pamphlet catalogued, but have never had an opportunity of examining it.

THE drama vindicated. By John DENMAN (q.v.). 1835.

DESULTORY thoughts on the national drama, past and present. By an old playgoer. London. 1850. 8vo. 2s. 6d.

Second edition—London. 1850. 8vo. Dedicated to Macready.

A NEW Drama; or, we faint!!! Decline of the Drama!!! Review of the Actors!!! Reprinted from "Bentley's Monthly Review." London. 1853. 8vo.

THE drama as an element of education. By Captain F. S. D. de CARTERET-BISSON (q.v.). 1882.

#### DRAMATIC.

THE dramatic poetaster. London: 1732. Folio.\*

THE dramatic sessions, or the stage contest. London: 1734. Folio.\*

THE dramatic historiographer, or the British theatre delineated. London: 1735. 12mo.\*

THE dramatic censor; being remarks upon the conduct, characters, and catastrophe of our most celebrated plays. By several hands. London. 1752. 8vo. 1s.

This is the title-page of the first number. It consists of "Remarks upon the Tragedy of Venice Preserv'd; with some observations on the performers. By Mr. Derrick." The second number is announced to contain remarks on "Richard III." by Mr. Gentleman.

DRAMATIC genius. In five books. By Paul HIFFERNAN (q.v.). 1770.

THE dramatic censor ; or, critical companion. London. 1770.  
2 vols. 8vo.

By Francis Gentleman. It is met with frequently with frontispieces to both volumes, but as frequently without these. It seems to me to be complete in either state, the latter condition being probably in copies which have been bound from the parts in which it was originally issued, the former being the copies issued in volumes after its complete publication in parts. It is a very valuable work so far as its criticisms upon the actors are concerned. Lacy, 3s. 6d. ; Herman, 6s.

DRAMATIC miscellanies. By Thomas DAVIES (q.v.). 1784.

THE dramatic censor ; or, weekly theatrical report. By Thomas DUTTON (q.v.). 1800.

DRAMATIC rights. By W. CUTSPEAR (q.v.). 1802.

A DRAMATIC synopsis. By Thomas GILLILAND (q.v.). 1804.

THE dramatic annual register for 1804. London : 1805. 8vo.\*

THE dramatic mirror : containing the history of the stage. By Thomas GILLILAND (q.v.) 1808.

OXBERRY'S dramatic biography. 1825. [See OXBERRY, W.]

DRAMATIC table talk. 1825-30. [See RYAN, Richard.]

OXBERRY'S dramatic mirror. 1828. [See OXBERRY, W.]

THE dramatic magazine, embellished with numerous engravings of the principal performers. London. 1829-31. 3 vols. 8vo. Portraits.

Published monthly. Vol. 1 has 12 full-page illustrations. Vol. 2, 24 illustrations. Of vol. 3 I have seen only three numbers, February to April 1831, 5 illustrations. I believe this to be all published. I believe that proofs of the plates were issued, either plain or coloured. Lacy, 3 vols., 21s.

THE dramatic gazette ; or, weekly record of the Stage, Music, Public Exhibitions, &c. London : 1830-31. 4to.

No. 1, 9th October 1830 ; No. 12, 1st January 1831. Published weekly at 6d. Portrait of Macready as Hotspur is given with No. 9.

REPORT from the Select Committee on Dramatic Literature : with the minutes of evidence. Ordered, by the House of Commons, to be printed, 2 August 1832. [London, 1832.] Folio.

THE dramatic souvenir : being literary and graphical illustrations of Shakespeare and other celebrated English dramatists. Embellished with upwards of two hundred engravings on wood, by eminent artists. London. 1833. 12mo.

This is "Literary and graphical illustrations of Shakespeare," 1831, with a new title-page.

THE dramatic and musical review. London 1842-44. 8vo. 3 vols.

I have seen only 3 vols., but I think there must be more. A portrait of M. Jullien is in vol. 1. Published weekly at 2d.

OXBERRY's dramatic chronology. 1850. [See OXBERRY, W.]

TALLIS's dramatic magazine. 1850. [See TALLIS.]

DRAMATIC register for 1851-2 and -3. London. 1852-3-4. 12mo. 3 vols.

REMARKS on the morality of dramatic compositions: with particular reference to "La Traviata," etc. London. 1856. 8vo. 8 pp.

DRAMATIC, Equestrian, and Musical Sick Fund Almanack. 1862-72. [See ANSON, J. W.]

CATALOGUE of dramatic pieces, the property of the members of the Dramatic Authors' Society, or their representatives; brought down to September, 1865. London: n. d. (1866). 8vo. 1s.

A page of supplement brings the list to September 1866.

THE dramatic chronicle and observer. London: 1870. 4to.

No. 1, 4th January; No. 3, 18th January 1870. Published at 1d. These three numbers were, I believe, all that were issued.

DRAMATIC notes. By Charles Eyre PASCOE (q.v.). 1879.

DRAMATIC notes. Edited by William H. RIDEING (q.v.). 1881.

DRAMATIC Notes; an illustrated year-book of the stage. 1882-86. [See BRERETON, Austin.]

THE dramatic review. A journal of theatrical, musical, and general criticism. London: 1885. Folio. (Still appearing.)

No. 1, 1st February 1885, price 3d. Reduced at No. 71 to 1d. weekly.

### DRAMATICUS.

AN impartial view of the stage, from the days of Garrick and Rich to the present period; of the causes of its degenerated and declining state, and shewing the necessity of a reform in the system, as the only means of giving stability to the present property of the two winter theatres. By Dramaticus. London. 1816. 8vo.

THE stage as it is. By Dramaticus. London: 1847. 12mo.

**DRUMMOND, Rev. D. T. K.**

**MEMOIR** of Montague STANLEY (q.v.). By the Rev. D. T. K. Drummond. 1848.

**DRUMMOND, Robert B., B.A.**

**THE** theatre: its bearings on morals and religion. A lecture delivered in St. Mark's Chapel, Edinburgh, on April 18, 1875. Published by request. Edinburgh. n. d. (1875). 8vo. 3d.

A moderate and sensible defence of the theatre, by a Unitarian clergyman.

**DRURY LANE THEATRE.**

Was built near the site of the old Cockpit; opened on 8th April 1663; burned down 1672; rebuilt; reopened 1674; interior considerably altered 1775; closed 1791, and pulled down; new theatre opened 12th March 1794; burned 24th February 1809; rebuilt; reopened 10th October 1812.

**THE** play-house scuffle, or, Passive Obedience kickt off the stage. Being a true relation of a new tragi-comedy, as it was acted last week at the play-house in Drury-Lane; by several notorious actors, frequently call'd Her Majesties Servants, but of late turn'd their own masters. In two canto's. London. 1710. 8vo.

**DISPUTE OF 1733.**

The dispute of 1733 arose from the secession of the leading actors of Drury Lane from the manager, John Highmore, who had recently purchased Cibber's share of the patent. The seceders played at the Haymarket. Highmore tried to force them to return, and even prosecuted Harper as a rogue and vagabond, but unsuccessfully. He, after a few months, gave up the struggle; and Fleetwood became manager.

**THE** case of the Comedians. London: 1733. Folio.\*

**AN** impartial state of the present dispute of the Patent and players. London. 1733. Folio.\*

**THE** stage-mutineers: or, a play-house to be lett. A tragi-comi-farcical-ballad opera, as it is acted at the Theatre-Royal in Covent-Garden. By a gentleman late of Trinity-College, Cambridge. London (Wellington): 1733. 8vo.

**THE** theatric squabble. London: 1733. Folio.\*

**THE** art of management; or, tragedy expell'd. By Mrs. Charlotte CHARKE (q.v.). 1735.

A satire on Fleetwood the manager.

**DISPUTE OF 1743.**

Fleetwood's misconduct led to the serious dispute of 1743. The actors, headed by Garrick and Macklin, seceded; but, failing to get a license to

play elsewhere, were forced to return to Drury Lane. They had agreed to stand or fall together, and Fleetwood's refusal to receive Macklin again, to whom he ascribed the revolt, led to a violent dispute between Garrick and Macklin, particulars of which will be found under GARRICK. Numerous pamphlets appeared for and against Fleetwood during the original dispute: his champion being Paul Whitehead, and William Guthrie writing on the actors' side.

THE case between the managers of the two theatres, and their principal actors, fairly stated, and submitted to the Town. London (Roberts): 1713 [1743]. 8vo. 6d.

QUERIES to be answer'd by the manager of Drury Lane Theatre, for the satisfaction of the publick, in regard to the present dispute between him and his actors. London (Roberts): 1743. 8vo. 6d.

QUERIES upon Queries, to be answer'd by the male-content players. For the satisfaction of the publick, in regard to the present dispute between them and the manager. London (Bickerton): n. d. (1743). 8vo. 6d.

A FULL Answer to Queries upon Queries. In which the conduct of the players is vindicated, and the misrepresentations of the Querist expos'd. By a Comedian. London (Roberts): 1743. 4to. 6d.

THE dramatic congress. A short state of the stage under the present management. Concluding with a dialogue as it lately passed between the illustrious Bashas of Drury Lane and Covent Garden, and the chiefs of the revolted players. In a letter to Messieurs B—th and W—ks, in the Shades, from W. R. C—d, *nuper* MONITOR *Theat. Reg.* LONDIN. & nunc EBLANENSIS. London (Cooper). 1743. 8vo. 27 pp. including title. 6d.

On the side of the actors. Very scarce.

TYRANNY triumphant! and liberty lost; the Muses run mad; Apollo struck dumb; and all Covent-Garden confounded. Or, historical, critical, and prophetic remarks, on the famous cartel lately agreed on by the masters of the two Theatres. In a letter to a friend in the country. To which is added, an essay towards a farce on the same subject. By Patrick Fitz-Crambo, Esq; secretary to the minor poets. London. 1743. 8vo. 6d.

THE case of our present theatrical disputes, fairly stated. In which is contained, a succinct account of the rise, progress and declension of the ancient stage; a comprehensive view of the

management of the Italian, Spanish, French and Dutch theatres, with some free remarks upon our own. Calculated entirely for the use of the public, and wherein, the only method is suggested, that can prevent all future debate. London (Robinson). 1743. 8vo. 1s.

Attributed to James Ralph.

THEATRICAL correspondence in death. An epistle from Mrs. Oldfield, in the Shades, to Mrs. Br...ceg...dle, upon Earth: containing, a dialogue between the most eminent players in the Shades, upon the late stage desertion. London (Robinson): 1743. 8vo. Title and half-title 2 leaves: pp. 24.

A very scarce pamphlet.

THE disputes between the managers of the Theatres, and their actors adjusted: With an impartial examination of the players right to appeal to the publick. In a letter to a friend. London (Robinson): 1744. 8vo. 6d.

THE disputes between the director of D—y, and the pit potentates: being a letter to a friend, concerning the behaviour of the melancholly Manager of the suff'ring Theatre; and some considerations on the late disturbances and the causes thereof: with a few hints on the heroes and heroines, G—rr—k, C—bb—r, Q—in, M—ls, M—ck—n; C—bb—r, R—b—ts, H—rt—n, and M—ls; not forgetting 'Squire Poor, 'Squire Swift Timber, Mr. Knotty-Nob the Orator; and Hard-Head the Constable. The whole relating to some remarkable occurrences in the year 1744. London (Cooper): 1744. 8vo. 6d.

Serious riots occurred on 17th and 19th November 1744, owing to Fleetwood's charging advanced prices to old entertainments.

AN Impartial Examen of the present contests between the town and the manager of the Theatre. With some proposals for accommodating the present misunderstandings between the town and the manager, offer'd to the consideration of both parties. By Mr. Neither-side. London (Cooper): 1744. 8vo. 6d.

PROLOGUE and epilogue at the opening of Drury Lane Theatre. London: 1747. 8vo. 6d.\*

I have not been able to see a copy of this pamphlet. The prologue was the famous one by Dr. Johnson, and the occasion was the beginning of Garrick's management. For pamphlets relating to Garrick's management, see GARRICK, David.



**THESPIS**: or, a critical examination into the merits of all the principal performers belonging to Drury-Lane Theatre. 1766. [See KELLY, Hugh.]

**ANTI-THESPIS**, or a vindication of the principal performers at Drury-Lane Theatre. 1767. [Ibid.]

**THE Druriad**: or strictures on the principal performers of Drury-Lane Theatre: a satirical poem: with notes critical and explanatory. London: 1798. 4to. 2s.

For pamphlets relating to Sheridan's management, see SHERIDAN, R. B.

**AN authentic account of the fire which destroyed Drury Lane Theatre.** London: 1809. 8vo.\*

The theatre was burnt down on 24th February 1809, through the carelessness of some workmen. The performances were carried on at the Lyceum. Drury Lane was not rebuilt till 1812. It was, through Sheridan's mismanagement, almost bankrupt when the fire occurred, and it was only by the exertions of Mr. Whitbread that the necessary funds to rebuild it were raised. At its reopening it was under the management of a committee.

**DESIGNS** for the building of Drury Lane Theatre. By Benjamin WYATT (q.v.). 1811.

**OBSERVATIONS** on the principles of the design for Drury Lane Theatre. By Benjamin WYATT (q.v.). 1811.

**REPORTS** presented to the first and second general assemblies of subscribers to the re-building of the Theatre-Royal, Drury Lane, from the committee appointed under the act passed in the 50th year of His Majesty's reign, entitled, "An Act for re-building the late Theatre-Royal, Drury-Lane, upon the conditions, and under the regulations therein mentioned." London: 1811. 8vo. 1s.

**THE shade of Drury**, a vision; inscribed to one of the patentees of the Theatre Royal, Drury Lane. London: 1811. 4to. 3s.\*

**REPORT** to the third assembly of subscribers for rebuilding Drury Lane Theatre. London: 1812. 8vo.\*

✓ **THE genuine rejected addresses**, presented to the committee of management for Drury-Lane Theatre; preceded by that written by Lord Byron, and adopted by the committee. London: 1812. 8vo. 6s.

For the opening night the committee advertised for a poetical address, but none sent in was thought good enough, and Lord Byron wrote an

address which was spoken by Elliston. The happy idea of a series of parodies of well-known poets, in supposed competition for the prize offered, led to the immortal "Rejected Addresses" of Horace and James Smith; and the success of the burlesque suggested the idea of publishing a collection of the actual Addresses sent in and rejected. The little book is now very scarce.

**ANTICIPATION**: or, the prize address; which will be delivered on the opening of the new Drury-Lane Theatre, by the manager, in the character of Peter Puncheon, a landlord. Now first published, for the sake of gratifying the impatient Curiosity of every Rank of Society. By Philomath Wizard, Astrologer. London: 1812. 4to. 1s. 6d.

**ADDRESS**: written to have been spoken at the opening of Drury-Lane-Theatre. By Samuel Lock Francis. London. 1812. 8vo. 1s.

A genuine rejected address.

**THE Rejected Addresses**; or, the Triumph of the Ale-King: a Farce. By William Stanley, Esq. London. n. d. (1812). 8vo. 2s.

The Fire-King routed by the Ale-King—that is, Whitbread, the chairman of the Drury Lane Committee, who was a brewer.

**AN heroic address to Old Drury, from a new Renter.** London: 1812. 4to.

"A NEW way to pay old debts;" or observations on the reports made to the subscribers to the rebuilding of the Theatre Royal, Drury-Lane. London: 1812. 8vo.

**DRURY'S resurrection, or the drama versus the menagerie.** London: 1812. 4to.\*

I have not seen this pamphlet, but, no doubt, it refers to the degradation of the stage by Harris at Covent Garden, where horses were introduced in plays.

**DRURY, a poem.** London: 1812. 8vo.

**DRURY-LANE theatrical gazette.** (No title-page.) London. 1816-17. 8vo.

A daily publication of 8 pages, the first of which has the bill of the play for the day of its publication, and the remaining pages are occupied with a *resumé* of the plots of the pieces announced. Its price was 3d. 1st No., Saturday, 7th September 1816; 148th No., Wednesday, 9th April 1817. So far as I know, no more were published.

FACTS are stubborn things! being a brief review of the season 1817-18, at the Theatre Royal, Drury-Lane: also, an inquiry into the conduct of the sub and special committees; with explanatory notes; and an appendix, containing the celebrated letter from Peter Moore, Esq. M.P. to the late J. G. Raymond; also his "observations," addressed to the sub-committee. The report of the sub to the general committee. The report of the general committee to the proprietors, &c. &c. London: 1818. 8vo.

Attributed to Peter Moore himself. The management of the amateur Committee resulted in the failure and confusion which were bound to come. Recriminatory pamphlets were written, and much ill-feeling was caused. The Committee ended their mismanagement in 1818-19. Elliston, the "Great Lessee," had the theatre the next season.

A LETTER to all the proprietors of Drury-Lane Theatre, (excepting Peter Moore, Esq. and others who are, or have been concerned in the management thereof); being a commentary on certain parts of an anonymous pamphlet, called "A brief review of the Season 1817-18, at the Theatre Royal, Drury-Lane, &c. &c. &c." and a conclusive detection of the author, by Samuel James Arnold, Esq. a proprietor. Also, a letter, relative to the subject, from the late Samuel Whitbread, Esq. M.P. &c. &c. London. 1818. 8vo. 3s.

AN authentic statement of facts connected with the interior management of Drury-Lane Theatre, for the last three seasons; together with an appendix of documents. London. 1818. 8vo.

"A NEW way to act old plays." London: 1818. 8vo.\*

This and the next pamphlet attack the Drury Lane Company. Kean was playing fast and loose, and was, to use Bucke's expression, "saving the theatre with his right hand and ruining it with his left."

HISTRIOMASTIX, or, the untrussing of the Drury Lane Squad. By Peregrine Prynne. Second edition, with additions. London: 1819. 8vo.

Probably by J. Cahuac.

ACCOUNT of the Fund for the relief of indigent persons belonging to the Theatre Royal, Drury Lane. London: 1819. 4to.\*

A SLIGHT sketch of the performances at the Theatre Royal Drury Lane, during the season of 1827 and 1828, by William Fane Wooddeson. London. 1828. 8vo.

ALFRED the Little; or, management! A play. 1833. [See BUNN, Alfred.]

WHY our theatres are not supported, with a few words about the riots at Drury Lane. By ALBERT SMITH (q.v.). 1848.

FALCONER v. Chatterton. Complaint and answer. [London, 1866.] 8vo.

Copies of legal documents and letters regarding the partnership between Edmund Falconer (otherwise O'Rourke) and Frederick Balsir Chatterton, in the management of Drury Lane Theatre. No title-page.

POETS and profits at Drury Lane Theatre. A theatrical narrative. Suggested by F. B. Chatterton, and written by Charles Lamb Kenney. London. 1875. 8vo. 1s.

A defence of Mr. Chatterton's much criticised statement that, in his experience as a manager, "Shakespeare spelt ruin and Byron bankruptcy," which was made by him in the course of a controversy regarding his production of Boucicault's "Formosa," on 5th August 1869. Mr. Kenney gives figures to prove that in each of the nine seasons during which Mr. Chatterton had then managed Drury Lane, poetic drama had invariably resulted in monetary loss. When this pamphlet was published, another of Boucicault's plays, "The Shaughraun," which proved an enormous success, was being prepared for production. Mr. Chatterton in 1879 failed disastrously, and the theatre remained shut for some time, when Mr. Augustus Harris, the present lessee, stepped into the breach, and has gone on from success to success.

RENTERS and lessees. A review of the first judgment in the suit of Dauney v. Chatterton. By an old playgoer. London. 1875. 8vo.

A review of a case regarding the rights of "new renters" at Drury Lane Theatre.

OLD Drury Lane. By EDWARD STIRLING (q.v.). 1881.

"A RUN of Luck" at Drury Lane. 1886. [See HARRIS, Augustus.]

## DRURY LANE THEATRICAL FUND.

RULES and orders to be observed by the Society established for the relief of indigent persons belonging to his Majesty's company of Comedians of the Theatre Royal in Drury Lane. London: 1777. 4to.\*

DRYDEN, John [1631-1701].

THE Indian Emperour, or, the Conquest of Mexico by the Spaniards. Being the Sequel of the Indian Queen. By John Dryden Esq; The second edition. London (Herringman): 1668. 4to.

Prefixed is "A defence of an Essay of Dramatique Poesie, being an answer to the preface of The Great Favourite, or the Duke of Lerma."

THE Conquest of Granada by the Spaniards: in two parts. Acted at the Theater-Royall. Written by John Dryden servant to his Majesty. London (Herringman): 1672. 4to.

Prefixed is "Of Heroique Playes. An Essay."

THE censvre of the Rota. On Mr. Driden's Conquest of Granada. Oxford (printed by H. H. for Fran. Oxlad junior). 1673. Small 4to. Title 1 leaf: pp. 21 in fours.

A FRIENDLY vindication of Mr. Dryden from the Censure of the Rota. London: 1673. 4to.\*

MR. DREYDEN vindicated, in a reply to the friendly vindication of Mr. Dreyden. With reflections on the Rota. London: Printed for T. D. 1673. 4to.

A DESCRIPTION of the Academy of the Athenian Virtuosi: with a discourse held there in vindication of Mr. Dryden's Conquest of Granada; against the author of the Censure of the Rota. London (Atkins): 1673. 4to.\*

NOTES and observations on the Empress of Morocco. 1674. [Attributed to Dryden. See SETTLE, Elkanah.]

NOTES and observations on the Empress of Morocco revised. 1674. [Ibid.]

TROILUS and Cressida; or, truth found too late. A tragedy as it is acted at the Dukes Theatre. To which is prefix'd, a preface containing the grounds of criticism in tragedy. Written by John Dryden servant to His Majesty. London (Tonson). 1679. 4to.

THE true history of the Duke of Guise. Extracted out of Thuanus, Mezeray, Mr. Aubeny's Memoirs, and the Journal of the reign of Henry the third of France. Published for the undeceiving such as may perhaps be imposed upon by Mr. Dryden's late tragedy of the Duke of Guise. Together with some remarks upon the same. London (Baldwin): 1683. 4to. Title 1 leaf: Preface 2 leaves: pp. 30.

SOME reflections upon the pretended parallel in the play called The Duke of Guise. In a letter to a friend. London (Francis Smith, Sen.): 1683. 4to.

THE vindication: or the parallel of the French Holy-League, and the English League and Covenant, turn'd into a seditious

libell against the King and His Royal Highness, by Thomas Hunt and the authors of the Reflections upon the pretended parallel in the play called The Duke of Gvise. Written by Mr. Dryden. London (Tonson): 1683. 4to.

REFLECTIONS on several of Mr. Dryden's plays. London: 1687. 4to.\*

By Elkanah Settle.

OF dramattick poesie, an essay. By John Dryden, servant to His Majesty. London (Herringman): 1684. 4to. Dedication and "To the Reader" 3 leaves: pp. 51.

First edition: London: 1668. 8vo. The 1684 edition bears no indication that it is not the first edition. Another, London: 1693. 4to.

LETTERS . . . . . written by and between Mr. Dryden . . . . . and Mr. DENNIS (q.v.). 1696.

MR. CONGREVE's last will and testament, with characters of his writings. By Mr. Dryden, &c. 1729. [See CONGREVE, William.]

MEMOIRS of . . . . . William Congreve . . . . . also some very curious memoirs of Mr. Dryden. 1730. [Ibid.]

## DUBLIN.

For pamphlets relating to the Dublin stage, see also SHERIDAN, Thomas.

THE buskin and sock; being . . . . . letters between Mr. Thomas Sheridan . . . . . and Mr. Theophilus CIBBER (q.v.). 1743.

CIBBER and Sheridan: or, the Dublin miscellany. 1743. [See CIBBER, Theophilus.]

A GENERAL history of the stage . . . . . With the memoirs of most of the principal performers, that have appeared on the Dublin stage, for the last fifty years. By W. R. CHETWOOD (q.v.). 1749. (Dublin edition.)

A LETTER to Messieurs Victor and Sowdon. 1755. [See VICTOR, Benjamin.]

A GENUINE letter from a French officer, late prisoner of war in Ireland, describing the customs and manners of the inhabitants of Dublin, the theatres and performers there. Dublin: 1760. 8vo.\*

A FAMILIAR dialogue between Mr. Crowe and Mr. Alley, two theatrical taylors. Dublin: (1762). 8vo.\*

Mr. "Crowe" and Mr. "Alley" are of course Crow Street and Smock Alley Theatres.

ZANGA's triumph; or, Harlequin and Othello at war. By Charles M'LOUGHLIN (q.v.). 1762.

FAMILIAR epistles to Frederick J——s, Esq. on the present state of the Irish stage. 1804. [See CROKER, John Wilson, for this and for the pamphlets relating thereto.]

HISTRIONIC epistles. Dublin. 1807. 12mo.

THE Irish dramatic censor. Dublin: 1811-12. 12mo.

Six numbers (no dates), published at 5d.

✓ THE theatrical observer. Dublin. 1821. 4 pp. 12mo. Published daily at 1d. Thirty-six numbers made a volume.

1st No., Friday, 19th January 1821. The 9th volume is called "Nolan's Theatrical Observer." The 5th volume retains the original title, and, as I have not seen vols. vi. vii. or viii., I do not know when the new title first appeared. I have seen as far as No. 36 of vol. xvi., 3rd April 1823.

THE stage. A theatrical paper. Published daily. Vol. 1. From number 1, to number 30; being from the 9th April, to the 12th May, inclusive. . . . Dublin: 1821. 8vo. Published at 3s. 4d.

It is announced in No. 30 that in future the "Stage" will appear weekly, price 6d.

THE theatre. Dublin: 1822. 8vo.

No. 1, 16th November; No. 13, 30th November 1822. Title changed, after No. 13, to

THE theatre; or, Daily miscellany of fashion. No. 1. New series. 4to.

Vol. i. of the new series contained 25 numbers, from 2d to 31st December 1822; and I have seen 18 numbers of vol. ii. (new series), ending 21st January 1823.

THE dramatic Argus. Dublin. 1824-25. 2 vols. 12mo. (All published.)

A daily publication. 1st No., 18th November 1824; last, 10th February 1825. (4 pp. Price 1d.)

TATLER, and theatrical mirror. Dublin: 1834. 8vo.

In the British Museum are No. 3, 15th November, and No. 8, 22d December 1834. Price 1d.

**THE** history of the Theatre Royal, Dublin, from its foundation in 1821 to the present time. Reprinted, with additions, from *Saunders' News-letter*. Dublin. 1870. 8vo.

**ANNALS** of the Theatre Royal Dublin, from its opening in 1821 to its destruction by fire, February 1880: with occasional notes and observations by R. M. Levey and J. O. Rorke. Dublin. 1880.

**DUNCAN**, Rev. John.

**THE** lawfulness of the Stage, enquired into. By the Rev. John Duncan, of Winbourn Minster, Dorset. London. 1787. 8vo.

**DUNCOMBE**, William.

**AN** essay on tragedy, prefixed to the tragedy of Brutus. London: n. d. (1747). 8vo.\*

This is apparently Voltaire's *Essay on Tragedy*.

**DUNDONALD**, Earl of.

**THE** Earl of Dundonald's answer to the mis-statements contained in the *Life of the late T. Coutts*. 1822. [See **MELLON**, Harriot.]

**DUNLAP**, William.

**MEMOIRS** of George Fred. COOKE (q.v.). By William Dunlap. 1813.

**DURFEY**, Thomas [ -1723].

**WIT** for Money: or, Poet Stutter. A dialogue between Smith, Johnson, and Poet Stutter. Containing reflections on some late plays; and particularly, on *Love for Money*, or, *The Boarding-School*. London (Burgis): 1691. 4to. Title 1 leaf: Dedication 2 leaves: pp. 30.

"Poet Stutter" is intended for Durfey.

**THE Marriage-Hater Match'd**: a comedy. Acted at the Theatre Royal by their Majesties servants. Written by Tho. D'Urfey, Gent. London (Parker): 1692. 4to.

Prefixed is *A Letter to D'Urfey*, occasioned by the Play, signed Charles Gildon, which declares this to be the best of D'Urfey's plays. It is really a capital piece.

**THE Campaigners**: or, the pleasant adventures at Brussels. A comedy. With a familiar preface upon a late reformer of the



stage. Ending with a satyrical fable of the dog and the otter. Written by Mr. D'urfey. London (Baldwin): 1698. 4to.

The late reformer is Jeremy Collier.

THE English Stage Italianiz'd, in a new dramatic entertainment, called Dido and Æneas: or, Harlequin, a Butler, a Pimp, a Minister of State, Generalissimo, and Lord High Admiral; dead and alive again, and at last crown'd King of Carthage, by Dido. A Tragi-Comedy, after the Italian manner; by way of Essay, or first step towards the farther improvement of the English stage. Written by Thomas D'Urfey, Poet Laureat de Jure. London (Moore): 1727. 8vo. pp. 24, including title, introduction, &c. 6d.

This is a pamphlet of the greatest rarity. Daniel, £3, 7s. 6d.

#### DUTTON, Thomas.

THE dramatic censor; or, weekly theatrical report. Comprising a complete chronicle of the British stage, and a regular series of theatrical criticism, in every department of the drama. By Thomas Dutton, A.M. . . . London. 1800. 8vo.

This is the title-page of the first and of the second volumes; each of which is composed of thirteen weekly numbers—No. 1 being dated Saturday, 4th January 1800, and No. 26, Saturday, 28th June 1800. The volumes were published at 7s. each. After No. 26 it became a monthly publication, and the title to the 3d and 4th volumes is—

THE dramatic censor; or, monthly epitome of taste, fashion, and manners. By Thomas Dutton, A.M. . . . London. 1801. 8vo.

The last number of vol. iv. is that for June 1801. In July 1801 the title is changed to "The Dramatic and Literary Censor," with portrait of Dr. Wolcott. Vol. v. ended November 1801. I have seen no title-page to it.

THE wise man of the East; or, the apparition of Zoroaster, the son of Oromases, to the theatrical midwife of Leicester Fields. A satirical poem, in four parts. By T. Dutton, A.M. . . . The second edition. London. 1800. 8vo. pp. 74. 2s. 6d.

(Pages 73 and 74 are numbered 57 and 58.) This is a satire on Mrs Inchbald, who had adapted Kotzebue's play of "The Writing-Desk; or, Youth in Danger," and called it "The Wise Man of the East."

THE monthly theatrical reporter. 1815. [See THEATRICAL.]

#### DWIGHT, Timothy.

AN essay on the stage: in which the arguments in its behalf, and those against it, are considered; and its morality, character,

and effects illustrated. By Timothy Dwight, S.T.D. L.L.D. late president of Yale College. London. 1824. 12mo.

Originally printed at Middletown, Conn.

**DYER, Robert.**

NINE years of an actor's life. Robert Dyer, late of the Theatres-Royal Plymouth, Worcester, Derby, Nottingham, Taunton, Barnstaple, &c. &c. London. 1833. 12mo.

**EARL, Thomas.**

[See COUNTRY CORRESPONDENT.]

**EAST, Rev. John, M.A.**

THE Theatre: a discourse on Theatrical amusements and dramatic literature, delivered in St. Michael's Church, Bath, on Sunday evening, January VII., 1844. By the Rev. John East, M.A., Rector of the parish. Second edition. London: 1844. 8vo.

THE Bath theatre vindicated. [London: 1844. 8vo.\*]

I have not seen this, nor can I say what its size is; or where it was published.

THE theatre, as it is: or, remarks upon a pamphlet, entitled "the Bath theatre vindicated." By an observer. London. 1844. 8vo.

THE Pulpit justified, and the Theatre condemned. By the Rev. John East. London. 1844. 8vo.\*

THE Theatre. Observations on a recent pamphlet, entitled "The pulpit justified, and the theatre condemned," by the Rev. John East, M.A., Rector of St. Michael's, Bath: in a letter, addressed and dedicated, by permission, to Thomas Noon Talfourd, Esq. Sergeant at Law, by a visitor. London. 1844. 8vo.

**EBERS, John.**

SEVEN years of the KING'S THEATRE (q.v.). By John Ebers, late manager. 1828.

**EDINBURGH.**

A FEW brief considerations upon the means of establishing a regular theatre in Edinburgh. 8 pp. 8vo. With no title-page.

An enlarged edition of this was published with the following title-page:—

CONSIDERATIONS upon the means of establishing a licensed theatre in Edinburgh. 24 pages 8vo. With no title-page.

THE vengeance of God, and the impenitency of men, demonstrated, in the country's being laid waste in blood and misery; while the inhabitants, particularly in Edinburgh, are rioting in lewdness and vice, and encouraging that source of wickedness, the play-house. With an abstract, shewing the danger and sinfulness of the stage. Edinburgh (T. Lumisden and J. Robertson): 1747. 8vo.

THE usefulness of the Edinburgh Theatre seriously considered. With a proposal for rendering it more beneficial. Edinburgh. 1757. 8vo.

An oblique attack on "Douglas."

A VIEW of the Edinburgh Theatre during the summer season, 1759. Containing, an exact list of the several pieces represented, and impartial observations on each performance. By a Society of gentlemen. London: 1760. 8vo. 1s.

Dedicated to West Digges.

A LETTER from a gentleman in Edinburgh, to his friend in the country: occasioned by the late theatrical disturbances. Edinburgh. 1766. 12mo.

Attributed to Allan Ramsay.

CONSIDERATIONS on the proposed application to His Majesty and to Parliament, for the establishment of a licensed theatre in Edinburgh. n. p. (Edinburgh). 1767. 8vo.

An attack on the proposed application, and on the stage generally.

MR. ROSS'S address to the public. A three-page sheet, 4to., dated Edinburgh, November 30 (1767).

This and the following tracts have reference to a dispute regarding the patent for the Edinburgh Theatre between David Ross of Covent Garden and Lee, a former proprietor and manager in Edinburgh. Jackson says, "Ross was a native, and withal had a very formidable interest, and consequently proved victorious."

MR. LEE'S address to the public. A four-page sheet, small folio, dated Edinburgh, December 4, 1767.

NIL mortalibus arduum; or, a vindication of the disposal of the puppet-shew house. Edinburgh. 1767. 8vo.

CONSIDERATIONS upon the intended disposal of the Patent.  
n. p. (Edinburgh) 1767. 8vo. 6d.

AN address to the public. Edinburgh, 1767. 8vo.

THE theatre licentious and perverted. By James Baine, A.M.  
minister of the Gospel at Edinburgh. Inscribed to Samuel  
Foote. 1770.

This and other pamphlets refer to the playing of the "Minor" at  
Edinburgh. See FOOTE, Samuel.

A NEW Rosciad. Edinburgh: 1770. 4to. 6d.

Very abusive of the manager Ross, and laudatory of Mrs. Baker, one  
of the actresses.

A LETTER to the author of a panegyric on Mrs. B——r, en-  
titled, A new Rosciad. By Candidus. [Edinburgh] 1770. 4to.\*

THE Edinburgh Rosciad, for 1775. Edinburgh. n. d. (1775).  
8vo. 6d.

A STATEMENT . . . relative to the late disturbances at the  
Theatre Royal Edinburgh, by James FENNELL (q.v.). 1788.

A STATEMENT of facts, explanatory of the dispute between John  
Jackson and Stephen Kemble, relative to the Theatre Royal of  
Edinburgh. By J. Jackson. Edinburgh 1792. 8vo.

With the exception of a few trifling differences, this matter all appears  
in Jackson's "History of the Scottish Stage," p. 201 *et seq.*, and pp. 24-32  
of the Appendix. It is, in fact, a portion of that work published in  
advance, to give an early statement of Jackson's arguments in the quarrel  
between Stephen Kemble and himself.

Crito's letter to the manager of the Edinburgh Theatre, with  
additions, alterations, and the letter of Philo-Crito, never before  
published. Edinburgh. 1800. 8vo.

A furious attack on Stephen Kemble, the occasion of which was the  
issuing of an advertisement regarding the opening of the theatre for his  
last season in Edinburgh.

LETTERS respecting the performances at the Theatre Royal,  
Edinburgh, originally addressed to the editor of the Scots  
Chronicle, under the signature of Timothy Plain, and published  
in that paper during the years 1797, 1798, 1799, and 1800.  
Edinburgh. 1800. 12mo.

A volume of 284 pages, a reprint of letters said to have been written  
by Stewart Thriepland, advocate, sharply criticising the company the  
Edinburgh Theatre under the management of Stephen Kemble.

THE theatre; or the letters of Candidus, &c. on the performances of the Edinburgh stage, in 1802. With considerable additions by the author. Edinburgh, 1802. 12mo.

A series of critical letters on the performers, which originally appeared in the *Herald and Chronicle*, now collected, and added to. This little book is not unfrequently met with, but a supplement was published, which is extremely scarce. It is entitled—

SUPPLEMENT to the theatre. By Candidus. Edinburgh. 1802. 12mo. pp. 101 to 148.

THE Edinburgh theatrical censor. No title-page. (Edinburgh, 1803.) 12mo.

1st No. (apparently), 21st March 1803; 12th No., 30th July 1803. This is a very scarce publication, and I believe twelve numbers are all that were published.

FRIENDLY hints, addressed to the manager of the Theatre Royal, Edinburgh. Edinburgh. 1807. 12mo.

A criticism of the performers of the time.

THE Thespian censor; or, weekly dramatic journal. Edinburgh. 1818. 8vo.

No. 1, 19th January 1818; No. 3, 2d February 1818.

THE Edinburgh dramatic review. Edinburgh. 1822-24. 9 vols. 12mo. (1st series.)

A four-page sheet, published daily at 1d. 1st No., October 7, 1822; last No. (441), July 6, 1824. In No. 441 appears a notice that the publication is discontinued till the beginning of the winter season.

Do. (new series) Edinburgh 1824-25. 5 vols. 12mo. (1st No., November 15, 1824; No. 245, December 24, 1825. Mr. Mackenzie thinks this is all that was published of the second series.)

AN address to the public, containing observations on some late criticisms connected with the Edinburgh Theatre. By John William CALCRAFT (q.v.). 1822.

THE Edinburgh theatrical observer, and musical review. Edinburgh. 1823-24. 8vo. 4 pp. Published daily at 1d.

No. 1, Tuesday, 15th June 1823; No. 55, Tuesday, 30th March 1824.

THE Edinburgh dramatic recorder. Edinburgh. 1825. 8vo.

Published weekly at 2d. 1st No., 5th February 1825; 12th No., 30th April 1825.

OBSERVATIONS on the present state of the stage, with particular reference to that of Edinburgh. Edinburgh. 1826. 8vo.

An attack on the stage, and on Murray, the Edinburgh manager.

AN account of the first Edinburgh Theatrical Fund dinner, held at Edinburgh, on Friday 23d February 1827; containing a correct and authentic report of the speeches; which include, among other interesting matter, the first public avowal, by Sir Walter Scott, of being the author of the Waverley novels. Edinburgh. 1827. 8vo.

THE Edinburgh dramatic and musical magazine. Edinburgh. 1827. 12mo.

Three weekly numbers, all published. No. 1, 19th November 1827; No. 3, 3rd December 1827.

THE Edinburgh dramatic *tete-a-tete*, or companion to the theatre. (Edinburgh. 1828. 12mo.)

A daily sheet of four pages, 12mo., published at 1d. No. 1, Thursday, March 20, 1828 (gratis); No. 42, May 7, 1828.

THE Edinburgh dramatic journal: or, theatrical observer. (Edinburgh. 1828. 12mo.)

Eleven numbers; noted by Mr. Maidment as all published. No. 1, Saturday, October 11, 1828. 12 pages. Price 2d. weekly. Nos. 4 to 9, same size and price, twice a week. Nos. 10 and 11, 6 pages, twice a week, price 1d. No. 11 is dated Saturday, November 29, 1828.

THE dramatic tatler; or, companion to the theatre. From Monday, March 30, till Saturday, April 18, 1829. Edinburgh (1829). 8vo.

A daily sheet of four pages, except the last number (17), which consists of two pages. The date of the last number is really Friday, 17th April, but it contains the bill of Saturday's performance. Published at 1d.

THE dramatic censor. By Proteus Porcupine, Esq. Edinburgh. 1829. 12mo.

Thirty-eight numbers complete. From the 1st No. (Wednesday, 23rd September 1829) to the 27th No. (Saturday, 23rd October) it was a four-page daily sheet, published at ½d. From No. 28 (Saturday, 8th November) to No. 38 (Saturday, 12th December), it was published on Wednesday and Saturday, 8 pages, for 1d.

NUGÆ histrionicæ. Emanations from the pen of Peregrine Spitfire, Gent. Edinburgh. 1834. 12mo. Part I. (All published).

A general title to the four following tracts:—

LETTER from a gentleman in town to his friend in the country, regarding Keeley, the theatre, and other matters connected with the drama in Edinburgh. n. p. n. d. (Edinburgh, 1834.) 8vo. pp. 8.

Initialed "H.M.," and dated 7th June 1834. Noted "by W. H. Logan."

PLAYS and players at the Edinburgh Adelphi Theatre. July, 1834. No title-page. 8 pp. 8vo.

[By W. H. Logan.]

THE Edinburgh Rosciad; for the summer season, 1834. Imprinted at Modern Athens. Edinburgh. 1834. 8vo. pp. 8.

[By W. H. Logan.]

A CAP and bells for those whom it may fit. No title-page. (Edinburgh, 1834.) 8vo. pp. 14.

A criticism on the Edinburgh Theatre by W. H. Logan.

EDINBURGH theatrical and musical review. Edinburgh. 1835. 8vo. 34 Nos. (*published at id.*)

From the 5th No. to the end edited by W. H. Logan, aided by [Sir] Theodore Martin and other friends.

FRAGMENTA Scoto-dramatica. 1715-1758. Edinburgh. 1835. 12mo. 48 pp.

"A very few copies have been printed at the private expense of the Editor." (*Preface.*) By Maidment.

THE dramatic spectator, edited by Poz, Quiz and Company. Edinburgh. 1837. 8vo. (10 Nos. *published at id.*)

THE opera-glass: a weekly musical and theatrical miscellany. Vol. I. April 10 to October 23, 1840. Edinburgh (1840). 8vo.

No. 1, Friday, 10th April 1840. Price 1½d.

No. 14, Friday, 10th July 1840. Price 1d.

No. 15, Friday, 17th July 1840. Price 3d.

No. 29, Friday, 23rd October 1840. Price 3d.

SCOTTISH dramatic mirror and public amusement guide from November to February 1844-45. Edinburgh. 1845. 8vo.

A weekly sheet of 8 pages, price 1½d. 1st No., Saturday, 9th November 1844; 16th No., Saturday, 22nd February 1845. I am not aware whether or not this publication was continued beyond one volume.

DRAMATIC omnibus. 1849. [See GLASGOW. At first it was published in Glasgow, but from No. 15 it was published in Edinburgh.]

THE printer's devil. A weekly review of the stage, and a guide to the studio, &c., &c., &c. (Edinburgh, 1850. 8vo.)

A weekly publication, price 1d. No. 1, Saturday, 2nd February 1850. Under this name it only ran for four numbers, and in the fifth number the title is changed, in deference to the feelings of some booksellers, to

**THE Edinburgh general review.**

In No. 6 the title is again changed, and from this number to No. 13, the last which I have seen, it is called

**THE London and Edinburgh general review.**

No. 13 is dated Saturday, 27th April 1850.

CORRESPONDENCE anent the Adelphi Theatre, Edinburgh, betwixt W. H. Murray, Esquire, the lessee; James Spence, Esquire, W.S., the secretary for the trustees; and Mr. William Black, merchant, Leith, a shareholder of said theatre. Edinburgh. 1850. 8vo.

Relates to an agreement made by Mr. Murray to keep the theatre open for four calendar months in each year. Black pertinaciously demands that he should rigidly keep this engagement. Spence rather defends Murray.

A MEMOIR of W. H. MURRAY (q.v.) (with a sketch of the history of the Edinburgh theatre). 1851.

✓ **THE theatre. Edinburgh. 1851-52. 8vo.**

Published on 1st and 15th of each month. Nos. 1 to 12. I think all published.

THE farewell and occasional addresses delivered by W. H. Murray, Esq., in the Theatres Royal and Adelphi, Edinburgh; with a biographical sketch. Edinburgh. 1851. 12mo. pp. 160.

This is a very scarce little book, and is eagerly sought after by Scotch collectors.

LETTER, Mr William Black, Merchant, Leith, to the trustees of the Edinburgh Circus, now Adelphi Theatre. [Edinburgh, 1851.] 8vo.

A four-page sheet, relating to the intromissions of James Spence, W.S., secretary to the trustees.

THE weekly review and dramatic critic. Edinburgh. 1852 to 18 ; quarterly volumes. 8vo. A weekly publication.

No. 1. August 27, 1852. The last No. I have heard of, October 14, 1853, but I believe it ran longer.

CASE for William Black, merchant in Leith, a shareholder, and one of the trustees for the shareholders, of the Edinburgh Circus, thereafter called the Adelphi Theatre, and now named the Queen's Theatre and Opera House, against John Spence, Esq., Surgeon-Dentist, 50 Great King Street, Edinburgh. Edinburgh. 1854. 8vo.

Protesting against Spence's continuing as a trustee, on the ground that he was not legally a shareholder.



**ADDITION** to "Case" for William Black, merchant in Leith, against John Spence, 50 Great King Street, Edinburgh. [Edinburgh, 1854.] 8vo. A four-page sheet.

**REMARKS** on the Italian Opera in Edinburgh. By CLERICUS (q.v.). 1854.

**A FEW** more words on the introduction of the Italian Opera into Edinburgh. By CLERICUS (q.v.). 1855.

**OBJECTIONS** for William Black, merchant in Leith, a shareholder, and one of the trustees for the shareholders, of the Edinburgh Circus, thereafter called the Adelphi Theatre, and now named the Queen's Theatre and Opera House, to the report by James Maidment, Advocate, David Smith, W.S., and Thomas Scott, accountant, Edinburgh, the committee of the trustees of the Adelphi Theatre appointed to revise the list of shareholders. Edinburgh. 1855. 8vo.

**REPORT** by the trustees of the Queen's Theatre and Opera-House to a general meeting of the Shareholders, held on the 25th May 1857. Approved, and ordered to be printed and circulated. Edinburgh. 1857. 8vo.

**SKETCH** of the history of the Edinburgh Theatre-Royal prepared for this evening of its final closing, May 25, 1859. With a poetical address delivered on the occasion. Edinburgh. 1859. pp. 24.

[By Robert Chambers.]

#### **EDLIN, P. H.**

**A LECTURE** on the old English dramatists, delivered at the St. Philip's Athenæum, Bristol, on Monday, February 8th, 1857, by P. H. Edlin, Esq. Bristol: 1857. 8vo.

#### **EDWARDS, Sutherland.**

**HISTORY** of the OPERA (q.v.). By Sutherland Edwards. 1862.

#### **EDWIN, John [1749-1790].**

A celebrated comedian, who was noted for his extravagant humour and reckless "gagging." He died of drink.

**EDWIN'S** pills to purge melancholy: containing all the songs sung by Mr. Edwin, of Covent-Garden Theatre, since his first appearance in London; and many duets that Mr. Edwin has a

part in. With an humourous account of Mrs. Siddons's first reception in Dublin; and a portrait of Mr. Edwin finely executed. The second edition, with considerable additions. London. 1788. 8vo. Portrait.

Very scarce. Daniel, 23s.

EDWIN's last legacy. Containing a collection of his oddities, songs, and various efforts of humour, as given at the Theatres Royal, &c. To which is prefixed, authentic memoirs of his public and private life. With an account of his death and the order of his funeral. Printed from original copies, and embellished with his portrait, most beautifully executed. London. n. d. (about 1790). 12mo. pp. 80 (really 84 pages, for Nos. 9 to 12 occur twice; the Memoirs ending on page 12, while the Oddities, which follow, have their first page numbered 9). Portrait.

THE life and adventures of John Edwin, comedian. By an old Croney. To which are added the whole collection of his songs, oddities, &c. &c. London. 1791. 12mo. pp. ii. (unnumbered), 80. With portrait. (*Published at 1s. 6d.*)

THE eccentricities of John Edwin, comedian. Collected from his manuscripts, and enriched with several hundred original anecdotes. Arranged and digested by Anthony Pasquin, Esq. London. N. D. (1791). 8vo. 2 vols. 8s.

Dedication dated February 20, 1791. At the end of the second volume is "A calm enquiry into the present state of our theatres." Anthony Pasquin is, of course, John Williams. Herman, 30s. Other editions—London: n. d. (1791). 2 vols. 8vo. Dublin: 1791.

AN elegy written in a London church yard. London: 1792. 4to.\*

I have not seen this, but believe it to be written in memory of Edwin.

#### EDWIN, John.

This actor, I presume, was the son of the great Edwin, who was born about 1770, and died in 1805, like his father, of drink. His wife was an actress of considerable ability, and was very popular.

##### To the Public.

A four-page sheet, 8vo, dated "Newcastle, June 4th, 1793," and signed "J. Edwin," in which Stephen Kemble, then manager of the Newcastle Theatre, is accused of cruel injustice in the matter of salary towards Mr. and Mrs. Edwin. Kemble replied in a six-page sheet, dated June 10, 1793, and also headed

##### To the Public.

Edwin replied to this in a sheet of seven pages, dated June 12, 1793, headed

To the Public.

As they confine themselves to flat contradiction of each other, the truth cannot now be arrived at.

EDWIN, John Prosser.

AN appeal to the public, relative to the conduct of William M'Cready, Esq. in the case of the author, John Prosser Edwin, comedian, of the Theatre-Royal, Newcastle. Newcastle: 1807. 8vo. 1s.

FACT versus Fallacy, or the true state of the case between J. P. Edwin, comedian, and W. Macready, Esq. Newcastle. 1807. 8vo.\*

CANDOUR versus Calumny; being an ample refutation of the malignant falsehoods and despicable misrepresentations lately published by the MAN-ager, William M'Cready. Written by the MAN calling himself John Prosser Edwin, comedian. Newcastle: 1807. 8vo. 1s.

These three pamphlets relate to a dispute of the usual nature between manager and actor; the latter alleging cruelty and injustice on the part of the manager, who replies by charges of misconduct. Of Edwin I know nothing, except that he was in the army before he became an actor.

EGAN, Pierce.

THE mistress of Royalty; or, the loves of Florizel and Perdita. 1814. [By Pierce Egan. See ROBINSON, Mary.]

EGERTON, T. & J.

THE theatrical remembrancer, containing a complete list of all the dramatic performances in the English language; their several editions, dates, and sizes, and the theatres where they were originally performed: together with an account of those which have been acted and are unpublished, and a catalogue of such Latin plays as have been written by English authors, from the earliest production of the English drama to the end of the year 1787. To which are added Notitia Dramatica, being a chronological account of events relative to the English stage. London. 1788. 12mo.

Generally known as Egerton's Theatrical Remembrancer, it being published by T. & J. Egerton.

BARKE's continuation of Egerton's Theatrical remembrancer. By Walley Chamberlain OULTON (q.v.). 1801.

BARKER's complete list of plays. To which is added a continuation to the Theatrical remembrancer. 1803. [See OULTON, W. C.]

**EGERTON, William.**

FAITHFUL memoirs of . . . Mrs. Anne OLDFIELD (q.v.). By William Egerton. 1731.

**ELLERSLIE, Alma.**

THE diary of an actress or realities of stage life Edited by H. C. Shuttleworth, M.A., Rector of St. Nicholas Cole-Abbey; sometime Minor Canon of St. Paul's. London: 1885. 8vo. 1s.

Anonymous; but, as the young lady gives dates and characters at an easily recognised provincial theatre, I, by consulting my Edinburgh bills, identified her at once. The "Diary" is a pleasing relation of her experiences as a young actress in country theatres.

**ELLISTON, Robert William [1774-1831].**

The "Great Lessee," of whom Charles Lamb writes so delightfully. He was a most successful actor and an enterprising manager; while, as an advertiser, he stood alone. He was manager of the Surrey Theatre, of the Olympic, and of several provincial theatres. In 1819 he took Drury Lane, which he leased and managed till 1826, in the winter of which year he was bankrupt. In 1827 he again leased the Surrey, the last years of his management being brightened by the production of "Black Eye'd Susan."

COPY of a memorial presented to the Lord Chamberlain, by the committee of management of the Theatre-Royal Drury-Lane, and by the proprietors of the Theatre-Royal Covent-Garden, against the Olympic and Sans Pareil Theatres; with copies of two letters, in reply to the contents of such memorial, addressed to the Lord Chamberlain, by Robert William Elliston, comedian. London. 1818. 8vo. 3s.

Elliston opened the Olympic Pavilion, formerly managed by Philip Astley, on 19th April 1813, under the name of Little Drury Lane Theatre, but the Chamberlain made him close it. In the next year he reopened it. His 1818 season was specially successful.

A LETTER to R. W. Elliston on the injustice of his conduct in representing Lord Byron's tragedy of Marino Faliero. London: 1821. 8vo.

This play was produced at Drury Lane, against Byron's wish, on 25th April 1821. It was not repeated till the 30th April, owing to an injunction from the Court of Chancery.

**MARRIED and single.** A comedy . . . To which is prefixed, an exposure of a recent little proceeding of the great Director of the Theatre Royal. 1824. [An attack on Elliston. See POOLE, John.]

**MEMOIRS of Robert William Elliston comedian.** 1774 to 1810. By George Raymond, Esq. With illustrations by George Cruikshank. London. 1844. 8vo. With portrait and illustrations.

**MEMOIRS of Robert William Elliston comedian.** By George Raymond, Esq. With illustrations by "Phiz." Concluding series. London. 1845. 8vo. With illustrations.

Lacy, both series, 12s. Three plates by Cruikshank, two by "Phiz," and the portrait.

**MEMOIRS of Robert William Elliston comedian.** By George Raymond, Esq. . . . . Second edition. London. 1846. 2 vols. 8vo. With portrait and 5 illustrations.

**THE life and enterprises of Robert William Elliston, comedian.** By George Raymond. Illustrated by George Cruikshank and "Phiz." London. 1857. 8vo. With portrait and 5 illustrations.

#### ENTR'ACTE.

**THE Entr'acte and Limelight.** A theatrical and musical critic and advertiser. London: 1869 (still appearing). Folio. 1d. weekly.

#### ERA.

**THE Era.** London: 1838 (still appearing). Folio. 6d. weekly.

The *Era*, the recognised organ of the theatrical profession, was founded in 1838 (No. 1, Sunday, 30th September), as a general newspaper, with a strong sporting element. It became, next to *Bell's Life*, the leading sporting paper. It is under the conduct of the present editor, Mr. Ledger, that it has become exclusively a theatrical and musical paper.

**THE Era Almanack.** Conducted by Edward Ledger. London. 1868. 8vo. 1s. (Still appearing.)

In 1870 the title was changed to "The Era Almanack and Annual." The early issues are extremely scarce, and much sought after. That for 1871, which contains "How we got out of Paris," by Fred Vokes, is specially scarce. 1886 is now also scarce.

#### ESTCOURT, Richard [1668-1712].

An actor familiar to all readers of the *Spectator*. Steele's partiality for him may have affected his judgment, for Cibber does not praise him. He was an incorrigible "gagger." What this letter refers to I do not know, for Estcourt was dead in 1713.

**A LETTER from Dick Estcourt, the comedian, to the Spectator.** London: 1713. 8vo.\*

**ETHERIDGE, Sir George.**

A DEFENCE of Sir Fopling Flutter, a comedy written by Sir George Etheridge. 1722. [See DENNIS, John.]

**EVERARD, Edward Cape [1755- ].**

A poor strolling actor, whose tale is most pitiable. I do not know when or where the poor fellow died.

MEMOIRS of an unfortunate son of Thespis; being a sketch of the life of Edward Cape Everard, comedian, twenty-three years of the Theatre-Royal, Drury-Lane, London, and pupil of the late David Garrick, Esq. With reflections, remarks, and anecdotes, written by himself. Edinburgh: 1818. 12mo. 5s.

Herman, 10s.

**FALCONER, Edmund.**

A well-known Irish actor and dramatic author. He was said to have made £13,000 at the Lyceum, which he embarked in Drury Lane, and lost every penny.

FALCONER v. Chatterton. 1866. [See DRURY LANE THEATRE.]

**FARREN, Elizabeth [1759-1829].**

A noted actress, especially of fine ladies, who married the Earl of Derby, to whom she was engaged for some years before his first wife's death.

MEMOIRS of the present Countess of Derby, (late Miss Farren); including anecdotes of several distinguished persons, particularly the Right Hon. C. J. F——, R. B. S——n, Esq., the Earl of D——y, Lord St——n——y, the late General Burgoyne, Lord M——t——wn, the late Mr. Parsons, the Duke of R——m——d, Mr. King, the actor, Mr. Farren, her Ladyship's father, Mrs. Farren, her Ladyship's mother, Mrs. Knight, her Ladyship's sister, George Colman, the Elder, the late Earl of Chesterfield, Mr. J. Palmer, the actor, the late Mr. Younger, &c. &c. By Petronius Arbiter, Esq. London: n. d. (1797). 4to. 27 pp. 1s. 6d.

This is a very sneering account of Miss Farren's history, seasoned with a few gratuitous nastinesses, which do much to increase its value, for it is now extremely scarce, and much sought after. At the time of publication it went through at least seven editions. The seventh edition has "A postscript extraordinary!" The replies written to this Memoir are, however, less accurate than itself.

THE testimony of Truth to exalted merit: or, a biographical sketch of the Right Honourable the Countess of Derby; in refu-

tation of a false and scandalous libel. London: 1797. 4to. pp. 37, including title. Portrait. 2s.

Field mentions an 8vo. edition, 1797. The *Monthly Mirror* says that it knows this account to be authentic, for it is stolen from its own columns. The portrait is also said to be a piracy of that which appeared in the *Monthly Mirror*, No. 13.

THE memoirs of the present Countess of Derby, rescued by truth from the assassinating pen of Petronius Arbiter; and proving the stage, from the patronage of the most exalted personages, to have been always considered as a school for morality. By Scriptor Veritatis. London: 1797. 8vo.

On the title-page is a long list of "exalted personages" who had been patrons of the stage.

THALIA to Eliza: a poetical epistle from the Comic Muse to the Countess of D——. In which various eminent dramatic and political characters are displayed. London: 1798. 8vo. 1s.

The *Monthly Mirror* says of this—"A jumble of malignity and falsehood."

#### FARREN, Percival.

Elder brother of the greater William Farren. He is best known as the early tutor of Helen Faucit in her theatrical studies. She writes of him with affectionate appreciation and gratitude. He was stage-manager of the Brunswick Theatre.

A BRIEF narrative of the opening and sudden destruction of the Royal BRUNSWICK THEATRE (q.v.), in a letter from Percy Farren. London: 1828.

A FULL and accurate account of the destruction of the BRUNSWICK THEATRE (q.v.), with the statements of . . . . Wm. and Percy Farren. London: 1828.

#### FARREN, William [1786-1861].

One of the greatest of English comedians. He was a perfect representative of such characters as Lord Ogleby, Sir Peter Teazle, &c. His vanity was proportionate to his talent, and he was known in the profession as the "Cock Salmon."

THE Stage, a poem, addressed to Mr. Farren. By J. BROWN, Esq. (q.v.). 1819.

A FULL and accurate account of the destruction of the BRUNSWICK THEATRE, with the statements of . . . . Wm. and Percy Farren. London: 1828.

**FAUCIT, Helena** [1820 ].

The most notable actress of modern times. She made her first appearance, at Covent Garden, on 5th January 1836; the last occasion on which she has played was for the benefit of Charles Calvert's widow in October 1879. She was for a long period associated with Macready in his worthy efforts to support the dignity of the stage. In 1851 she married Sir Theodore Martin, K.C.B.

On some of Shakespeare's female characters Ophelia Portia Desdemona Juliet Imogen Rosalind Beatrice By Helena Faucit Lady Martin Edinburgh: 1885. 8vo. Three portraits of Lady Martin.

Another edition—Edinburgh: 1887. 8vo. Portrait. 10s. 6d.

**FAWCETT, John** [1769-1837].

An admirable comedian, who was stage-manager of Covent Garden for a considerable period. His *Caleb Quotem* is one of the traditions of the stage.

A STATEMENT of the differences subsisting between the proprietors and performers. 1800. [See COVENT GARDEN THEATRE.]

**FEALES, W.**

TRUE and exact catalogue of all the plays and other dramatick pieces, that were ever yet printed in the English tongue, in alphabetical order, continued down to April, 1732. London: 1732. 12mo.\*

Lacy, 5s. 6d.

**FEARON, James Peter.**

THEATRICAL Criticism. The present essay contains a candid critique on the new play, called *The School of Reform*; or, *How to rule a husband*. Now acting at the Theatre Royal, Covent-Garden. Written by James Peter Fearon. London: 1805. 8vo. 2s.

Mr. Fearon announces that, should this attempt at honest criticism meet with encouragement, he will continue to publish criticisms of new plays. As I am not acquainted with any further productions of his, I presume he was not encouraged.

**FECHTER, Charles** [1824-1879].

A French actor, whose performance of Hamlet (in English) aroused a storm of controversy. He was the first, in recent times, to try to throw a little naturalness into the part. He played it first at the Princess's Theatre on 20th March 1861, and it ran for 115 nights. His Othello was as bad as his Hamlet was good.

FECHTER's version of Othello, critically analysed. By Henry



Ottley, with prefatory observations on the stage, the audience, and the critics. London: 1861. 8vo. pp. 32. 6d.\*

A severe criticism on Fechter, reprinted, with additions, from the *Morning Chronicle* of October 24 and 26.

A RETROSPECTIVE glance at Mr. Fechter's Iago, and acting edition of Othello. By Wilmot. London. 1862. 8vo.

FEILD, John.

A HUMBLE application to the Queen and Parliament to suppress play-houses and bear-baitings. By John Feild. London: 1703. 4to.\*

FENNELL, James.

Was a very promising actor. He made his first appearance at Edinburgh in 1787. During the next season a quarrel occurred regarding the cast of "Venice Preserved," and Fennell was brutally treated by a section of the public, and driven from the Edinburgh stage. He ultimately went to America, and was evidently in good repute in 1811, when G. F. Cooke was there. His real name was Cambray.

A STATEMENT of facts occasional of and relative to the late disturbances at the Theatre-Royal Edinburgh, by James Fennell. Edinburgh. n. d. (1788). 8vo. 1s.

Second edition—Edinburgh, n. d. (1788). 8vo.

THE theatrical guardian. 1791. (Said to be by Fennell.) [See THEATRICAL.]

FENTON, Elijah [1683-1730]

His solitary play, "Mariamne," was a great success.

AN epistle to Mr. SOUTHERNE (q.v.) from Mr. EL Fenton. 1711.

THE history of Herod and Mariamne; collected and compil'd from the best historians, and serving to illustrate the fable of Mr. Fenton's tragedy of that name. London (Corbet): 1723. 8vo. 1s.

THE unhappy loves of Herod and Mariamne, introductory to Mr. Fenton's new tragedy of that name, now acting at the Theatre Royal in Lincolns Inn Fields. London (Payne): 1723. 8vo. 4d.

**FENTON, Lavinia** [1708-1760].

The original Polly in the "Beggar's Opera" (1728), by which part she at one bound became famous. At the end of 1727-28 she quitted the stage, and became the mistress of the Duke of Bolton, a married man. On his wife's death in 1751, he, oddly enough, married Miss Fenton.

THE life of Lavinia Beswick, alias Fenton, alias Polly Peachum : containing, her birth and education. Her intrigues at a boarding school. Her first acquaintance with a certain Portuguese nobleman. The time when, and the person to whom she bestow'd her first favours. A particular account of her conversation with a mercer, now living near the Royal Exchange. Of the Portuguese nobleman being confin'd in the Fleet, and the honourable method she took to gain him his liberty. A copy of verses which she composed on a Fop, which conduced to her acquaintance with Mr. Huddy, for whose benefit, at the New Theatre in the Hay-market, she first appear'd on the stage. A particular account of a benefit she shar'd with one Mr. Gilbert, a few weeks after Mr. Huddy's, at the same theatre. Her first admittance into the Theatre-Royal in Lincoln's-Inn-Fields: her weekly salary, both now and then; and the time when, and the cause why, it was raised. Of her wit gaining her more lovers than her beauty. The horse-courser dismounted, yet saves his distance. A poet strutting under the protection of the nine Muses. Another poet, who would attack Ulysses and Penelope in a barbarous manner, is severely handled by Polly in a satyrical stanza. Her judgment in poetry, and history painting. And the reasonable reason why so many great men have been her humble servants. The whole interspers'd with convincing proofs of her ingenuity, wit, and smart repartees. And concluding with some remarkable instances of her humanity to the distressed. London: 1728. 8vo. pp. 48. 1s.

Daniel, 28s.; Lacy, 67s.

POLLY Peachum's jests. In which are comprised most of the witty apothegms, diverting tales, and smart repartees that have been used for many years last past, either at St. James's or St. Giles's: suited aliked (*sic*) to the capacities of the peer, and the porter. London: 1728. 8vo. pp. 44. (*Published at 1s.*)

Of extreme rarity.

**FERGUSON, Adam.**

THE morality of stage-plays seriously considered. 1757. [See HOME, John.]

A defence of "Douglas," attributed to Adam Ferguson.

SOME serious remarks on . . . . . The morality of stage-plays seriously considered. 1757. [Ibid.]

**FIELD, Nathaniel.**

One of the old actors, who was the controversial champion of his profession. The following tract, which the unwearied labours of Mr. Halliwell have given to us, is an answer to a preacher named Sutton. Of it 25 copies were printed, but 15 were destroyed, leaving only 10 in existence.

THE remonstrance of Nathan Field, one of Shakespeare's company of actors, addressed to a preacher in Southwark, who had been arraigning against the players at the Globe Theatre in the year 1616. Now first edited from the original manuscript. Printed Anno Domini, 1865. [Edited by J. O. Halliwell.] 8vo. pp. 15, including title and half-title.

**FIELDING, Henry.**

AN apology for the life of Mr. T . . . . . C . . . . . , Comedian. 1740. [Ascribed to Fielding. See CIBBER, Theophilus.]

A LETTER to a noble lord, to whom alone it belongs. Occasioned by a representation at the Theatre Royal in Drury-Lane, of a farce, called Miss Lucy in town. London (Cooper): 1742. 8vo.

There is some doubt about the history of this farce. The "Biographica Dramatica" says that it was prohibited by the Lord Chamberlain, but the bills seem to contradict this. The noble lord addressed in this letter is the Lord Chamberlain.

**FILMER, Edward, D.C.L.**

A DEFENCE of plays: or, the stage vindicated, from several passages in Mr. Collier's Short view, &c. By Edward Filmer. 1707. [See COLLIER, Jeremy.]

A FARTHER vindication of the Short view . . . . in which the objections of a late book, entitled, A defence of plays, are consider'd. By Jeremy Collier. 1708. [Ibid.]

**FISHER, Clara [1811 ]**

An infant phenomenon who made her appearance at Drury Lane in 1817, when only six years old. She retained her talent after she grew up, and was for many years a popular actress in America, where she married a musician, Mr. James G. Maeder. She is still living, I believe.

A SKETCH of the life of Miss Clara Fisher, the lilliputian actress, of the Theatres-Royal, Drury-Lane, and Covent-Garden. Second edition, with additions. London. 1819. 12mo.

**FITZALLEN, Allen.**

**MEMOIRS** of Miss SOMERVILLE (q.v.). 1819.

**FITZBALL, Edward** [1792-1873].

A voluminous dramatic writer, who, in his later years, fell on evil days.

**THIRTY-FIVE** years of a dramatic author's life. By Edward Fitzball, Esq. . . . London. 1859. 2 vols. 8vo. Portrait.

**FITZGEORGE, George.**

A **LETTER** addressed to the Lord Chamberlain, on the present state of the drama. By George Fitzgeorge, of Lincoln's-Inn, Esq. London. n. d. (1821). 8vo. 3d.

A furious attack upon Mr. Harris, the proprietor of Covent Garden Theatre.

**FITZGERALD, Percy.**

One of the most industrious and best informed of living theatrical historians.

**THE** life of David GARRICK (q.v.). 1868.

**PRINCIPLES** of comedy and dramatic effect. By Percy Fitzgerald. . . . London: 1870. 8vo.

**THE** KEMBLEs (q.v.). An account of the Kemble family. 1871.

**THE** book of theatrical anecdotes. Selected and edited by Percy Fitzgerald, M.A. London. n. d. (1874). 8vo.

**THE** Romance of the English stage. By Percy Fitzgerald, . . . London: 1874, 2 vols. 8vo.

**THE** world behind the scenes by Percy Fitzgerald. London: 1881. 8vo. 3s. 6d.

A **NEW** history of the English stage from the Restoration to the liberty of the theatres, in connection with the patent houses, from original papers in the Lord Chamberlain's Office, the State Paper Office, and other sources. By Percy Fitzgerald. . . . London: 1882. 2 vols. 8vo.

**THE** Art of the Stage as set out in Lamb's dramatic essays With a commentary by Percy Fitzgerald, M.A., F.S.A. London: 1885. 8vo. Portrait of Lamb.

**THE** lives of the Sheridans. By Percy Fitzgerald. 1887. [See **SHERIDANS**.]

**FITZPATRICK, Thomas.**

AN enquiry into the real merit of a certain popular performer. 1760. [An attack by Fitzpatrick on David GARRICK.]

THE Fribbleriad. 1761. [An answer to the above. See GARRICK, David.]

For an account of Fitzpatrick, and for pamphlets regarding the riots headed by him, see GARRICK, David, 1763. See also DRURY LANE THEATRE, 1763.

**FLEAY, Frederick Gard.**

A CHRONICLE history of the life and work of William SHAKESPEARE (q.v.). 1886.

**FLECKNOE, Richard.**

LOVE's Kingdom. A pastoral trage-comedy. Not as it was acted at the Theatre near Lincolns Inn, but as it was written, and since corrected by Richard Flecknoe. With a short treatise of the English stage, &c. by the same author. London: 1664. 12mo.

This play was acted three times without much success. Genest remarks that, judging from the play and the short treatise, Flecknoe cannot have been so dull a writer as Dryden represented him to be.

**FLEETWOOD, Charles.**

A man of fortune and fashion, who purchased the greater part of the Drury Lane Patent in 1733-34, and retained it till 1745. He was a reckless, shiftless, and unprincipled man, very unjust to his actors. [See also DRURY LANE THEATRE.]

THE art of management; or, tragedy expell'd. By Mrs. Charlotte CHARKE (q.v.). 1735. (A satire on Fleetwood.)

OF stage tyrants. An epistle . . . occasion'd by the Honest Yorkshire-man being rejected at Drury-Lane. By Mr. Carey. 1735. [See CAREY, Henry.]

**FLETCHER, George.**

STUDIES of Shakespeare in the plays of King John, Cymbeline, Macbeth, As you like it, Much ado about nothing, Romeo and Juliet: with observations on the criticism and the acting of those plays. By George Fletcher. . . . London: 1847. 8vo.

**FLETCHER, John.**

COMMENTS on the plays of Beaumont and Fletcher. By J. Monck MASON (q.v.). 1798.

**FOOT, Jesse.**

A VINDICATION of a right in the public to a one shilling gallery. 1792. [See COVENT GARDEN THEATRE.]

THE life of Arthur MURPHY, Esq. (q.v.). 1811.

**FOOT, John Forrester.**

Actor, of whom I know little, except that he played at Bath in 1818, and that his name appears in the Haymarket and Drury Lane bills subsequently. His line, in 1818, seems to have been "old men." The following pamphlet refers to a quarrel with the lessee of the Glasgow Theatre, against whom he makes an apparently strong case.

A GENERAL review of the management of Thomas Beaumont,\*\*\* alias, Capt. ——— ††† lessee of the Theatre Royal, Glasgow, from the commencement of the present season, to the appointment of the new acting-manager. To which is added, a faithful account of the mode adopted by the manager's friends in suppressing "A reply to all facts;" with remarks on the alleged interposition of the Committee of Proprietors. By J. F. Foot, Esq. late of the Theatre Royal.

\*\*\* For all was false and hollow ; through his tongue  
Dropt manna, and could make the worse appear  
The better reason, to perplex and dash  
His BEST of ACTORS ; for his thoughts were low ;  
To vice industrious ; but to nobler deeds  
Tim'rous and slothful ——— !!!  
††† ——— Back to thy punishment,  
FALSE FUGITIVE, and to thy speed add wings ;  
Lest with a whip of scorpions I pursue  
Thy ling'ring ———

Glasgow. n. d. (1809). 8vo. pp. 47, with 1 leaf of Advertisement. 2s.

**FOOTE, Horace.**

A COMPANION to the theatres ; and manual of the British drama. By Horace Foote. London. 1829. 12mo. Frontispiece. 2s. 6d.

**FOOTE, Maria [1798-1867].**

A beautiful actress, whose amatory and matrimonial affairs were somewhat sensational. She was seduced, under promise of marriage, by Colonel Berkeley (a militia colonel), who did not marry her. Joseph Hayne, Esq.—generally known as "Pea-green Hayne," from the colour of coat he affected—proposed to her, with full knowledge, I believe, of her amour with Berkeley ; but declined to fulfil his engagement, and she got £3000 damages out of him. In 1831 she married the Earl of Harrington.

DAMAGES, £3000. Duncombe's edition. Full report of the trial between Miss Foote and J. Hayne, Esq. for a breach of promise of marriage ; detailing the opening speech of the Attorney General, at full length, narrating a most interesting history : the first introduction of the parties, and consequent intimacy ; unfolding the whole of this hitherto mysterious affair : the evi-

dence; with copies of the numerous and highly interesting love letters that passed on each side. Mr. Scarlett's skilful and amusing speech for the defence, reply of the Attorney General, and the summing up of the evidence by the Lord Chief Justice, with Col. Berkeley's letters in explanation of his conduct. London: n. d. (1824). 8vo. With frontispiece containing five portraits. 6d.

THE rape of Joseph: a mock heroic poem. The characters and subject taken from the present day. Principal characters, Miss F \* \* \* e and Mr. H \* \* \* e. London. n. d. (1824). 8vo.

FACTS illustrative of the evidence on the late trial of Foote v. Hayne: with a brief review of the speech of the Attorney-General. Second edition. London. 1825. 8vo.

A strong attack upon Miss Foote's father and mother, and a defence (partially) of Colonel Berkeley.

FITZALLEYNE of Berkeley. A romance of the present times. By Bernard Blackmantle, author of the English Spy. London. 1825. 2 vols. 8vo.

Has reference to the connection between Maria Foote and Colonel Berkeley. It is written by C. M. Westmacott. Lacy, 10s. 6d.

AN account of Miss Foote's re-appearance at the Theatre-Royal, Covent-Garden, on the fifth of February 1825; and of her first appearance at the Theatres-Royal, Dublin, Liverpool, Edinburgh, Glasgow, Dumfries, &c. n. p., n. d. (Edinburgh, 1825). 8vo.

Preface initialed "H. T. S."

AN appeal . . . wherein is compared the treatment experienced by Miss Foote, of Covent Garden, with that experienced by Mr. Kean. 1825. [See KEAN, Edmund.]

SECOND sight, or the consequences of the reception given to Miss Foote. London: 1825. 8vo.\*

#### FOOTE, Samuel [1720-1777.]

"The English Aristophanes," as he has been called. As a mimic and broad comedian he holds a very high place, while as an author he was facile and clever. His abuse of private persons, by producing them on the stage, was objectionable in the last degree, and was terribly punished; the accusation which precipitated his death being made in revenge for a threatened attack on a private individual. An account of this is given below.

A TREATISE on the Passions, so far as they regard the stage;

with a critical enquiry into the theatrical merit of Mr. G—k, Mr. Q—n, and Mr. B—y. The first considered in the part of Lear, the two last opposed in Othello. London : n. d. (1747). 8vo. 1s.

A LETTER of compliment to the ingenious author of a Treatise on the Passions, so far as they regard the stage ; with a critical enquiry into the theatrical merit of Mr. G—k, Mr. Q—n, and Mr. B—y, &c. With some further remarks on Mr. M—n. And a few hints on our modern actresses, particularly Mrs. C—r and Mrs. P—d. London (Corbett) : n. d. (1747). 8vo. 1s.

An ironical defence of Foote.

THE Roman and English comedy consider'd and compar'd. With remarks on the Suspicious Husband. And an examen into the merit of the present comic actors. By S. Foote, Esq ; London : (Waller). 1747. 8vo. 1s.

WHIPPING Rods for trifling, scurrill, scriblers ; as Mr. F—t on Taste, Spectorhill his late pamphlet and papers : his Theophrastus on Stones or Gems, with other of his principal performances. London : 1752. 8vo. 1s.

F—t is Samuel Foote, whose comedy "Taste" appeared in 1752. Spectorhill is Dr. John Hill, author of "The Inspector." Both are roundly abused.

A NEW scene for the Comedy called The Knights. Or, fresh Tea for Mr. Foote. London : 1758. 8vo.

CHRISTIAN and critical remarks on a droll, or interlude, called the Minor. Now acting by a company of stage players in the Hay-market ; and said to be acted by Authority. In which the blasphemy, falshood, and scurrility of that piece is properly considered, answered, and exposed. By a Minister of the Church of Christ. London : 1760. 8vo. 1s.

The "Minor" was first produced in Dublin without success in January 1760. Foote extended it from two acts to three, and on its production at the Haymarket in the summer of the same year, it was very successful. It is a bitter attack on the Methodists.

A LETTER from Mr. Foote, to the Reverend author of the Remarks, critical and christian, on the Minor. London : 1760. 8vo. 1s.



A LETTER to Mr. F - - te. Occasioned by the Christian and critical remarks on his Interlude, called The Minor. To which is added, An appendix, relative to a serious address to the Methodists themselves. London: 1760. 8vo. 6d.

AN exhortatory address occasioned by a remarkable letter from Mr. Foote to the Reverend author of Remarks on The Minor. London: 1760. 8vo.\*

A LETTER to Mr. Foote, occasioned by his letter to the Reverend author of the Christian and critical remarks on the Minor, containing a refutation of Mr. Foote's pamphlet, and a full defence of the principles and practices of the Methodists. By the author of the Christian and critical remarks. London: 1760. 8vo. 1s.

AN old woman's answer to The Minor. London: 1760. 8vo.\*

A LETTER to David Garrick, Esq; occasioned by the intended representation of the Minor at the Theatre-Royal in Drury-Lane. London: 1760. 8vo. 1s.

An attack on the "Minor," initialed "A. P." Third edition—Edinburgh: 1770. 12mo.

OBSERVATIONS, good or bad, stupid or clever, serious or jocular, on Squire Foote's dramatic entertainment, intitled, The Minor. By a Genius. London: 1761. 8vo. 3d.

THE methodist, a comedy: being a continuation and completion of the plan of The Minor, written by Mr. Foote: as it was intended to have been acted at the Theatre-Royal in Covent-Garden, but for obvious reasons suppressed. With the original prologue and epilogue. The third edition. London: n. d. (1761). 8vo.

This is, says the "Biographia Dramatica," "a most impudent catch-penny job of Israel Pottinger."

A LETTER of expostulation from the manager of the Theatre in Tottenham-Court, to the manager of the Theatre in the Hay-market. Relative to a new comedy, called the Minor. London: n. d. (1761). 4to. 1s.

Satirical on Foote. Signed "George Squintum."

AN additional scene to the comedy of The Minor. London: 1761. 8vo.

A vicious attack on Foote for his taking off people who had befriended him.

**METHODIST** and mimick, a tale in Hudibrastick verse, by Peter Paragraph, inscribed to Samuel Foote, Esq. London: 1767. 4to.\*

**FOOTE's Prologue detected**; with a miniature-prose epilogue of his manner in speaking it. By Philo-technicus Miso-mimides. London: 1770. 8vo. 1s.

A bitter attack on Foote, whose prologue on opening his theatre alluded to the Jubilee of Shakespeare in an uncomplimentary manner. The description of Foote's personal appearance and manner of delivery is a piece of the plainest speaking. I do not doubt that Dr. Paul Hiffernan was the author of this and the following tract. Both are extremely rare.

**AN** appendix to Foote's Prologue detected; containing with other curious articles A new occasional prologue, for the close of his theatre, on Saturday September 15, 1770. By Philo-technicus Miso-mimides. London: 1770. 8vo.

**THE** theatre licentious and perverted. Or, a sermon for reformation of manners. Preached on the Lord's day, Dec. 2. 1770. Partly occasioned by the acting of a comedy, entitled, the Minor, in the licensed Theatre of Edinburgh, on Saturday the 24th of November preceding. By James Baine, A.M. Minister of the Gospel at Edinburgh. Inscribed to Samuel Foote, Esq. Edinburgh: 1770. 8vo. 4d.

**BELINDA's** account of a comedy, called the Minor, introduced upon the stage, at Edinburgh, Saturday, November 24. 1770. [Edinburgh, 1770.] 8vo.

A four-page sheet (published at ½d.), having no title-page. A furious attack on the "Minor."

**APOLOGY** for the Minor, in a letter to the Rev. Mr. Bain. By Samuel Foote, Esq; Edinburgh: 1771. 8vo.

**APOLOGY** for the Minor. In a letter to the Rev. Mr. Baine. To which is added, the original epilogue. By Samuel Foote, Esq. Edinburgh: 1771. 12mo.

**A LETTER** to Mr. James Baine, minister in Edinburgh; occasioned by his sermon, intitled The theatre licentious and perverted: or, strictures upon the doctrine, lately insisted on against Samuel Foote, Esq; &c. on account of a late representation of the comedy, called The minor, at the Theatre Royal, Edinburgh. Edinburgh: 1771. 8vo.

Dated "Edinburgh, January 1771," and signed "Simplex."

THE case of the Duchess of KINGSTON (q.v.) and her letters to Samuel Foote. 1775.

Into a piece called "The Trip to Calais" Foote introduced a character, Lady Kitty Crocodile, which was an obvious attack upon the notorious Duchess of Kingston, afterwards convicted of bigamy. Whether he did this as a means of blackmailing the Duchess or not cannot be decided. She, at any rate, heard of his intention, and had influence enough to have the piece prohibited by the Licensor, in spite of Foote's protests. (See "Letter to the Licensor," below.) Foote then altered the piece to one called "The Capuchin," in which, in the character of Dr. Viper, he attacked Dr. Jackson, the confidential friend and adviser of the Duchess. This fellow, who afterwards committed suicide to escape hanging for treason, was editor of a newspaper, in which, from the time of Foote's reported intentions regarding the Duchess, obscure hints and innuendoes charging him with a most infamous crime had appeared—(See "Sodom and Onan")—and these accusations finally took formal shape in July 1776, when a bill of indictment was preferred against Foote for a criminal assault on a coachman whom he had recently dismissed for drunkenness. On trial, Foote was most clearly acquitted without the jury's leaving the box, and it was shown that the prosecution was got up by Jackson; but the horror of the accusation broke Foote's health, and he died little more than a year after.

A LETTER to the Licensor [regarding the prohibition of the "Trip to Calais." By Samuel Foote]. 1775.\*

I have never seen this even catalogued, but I believe that such a pamphlet was published.

SODOM and Onan, a Satire. Inscrib'd to (*here are*, a vignette portrait of Foote, and a drawing of a human foot) Esqr. alias, the Devil upon two Sticks. No place: no date [London, 1776]. 4to.

The title is an engraved plate, then follows one leaf of dedication to Foote, addressed as "Most infernal Sir," signed Humphrey Nettle. The "Satire" consists of 29 pages. This is excessively rare. Daniel, 78s.

MEMOIRS of the life and writings of Samuel Foote, Esq; the English Aristophanes: to which are added the bon mots, repartees, and *good things* said by that great wit and excentric genius. London: n. d. (1777). 8vo.

Herman, 3s.

WIT for the Ton! The convivial Jester; or, Sam Foote's last budget opened. Containing original and authentic anecdotes, bon mots, jocose remarks, poignant repartees, whimsical occurrences, queer hums, inimitable witticisms, &c. of that immortal child of humour the English Aristophanes; with authentic memoirs of his life and writings, and a particular recital of the many laughable incidents which befel him in the *former*, and the various whimsical occurrences that gave rise to the *latter*. London: n. d. (1777). 8vo. Frontispiece. 1s.

✓ AN Elegy on the death of Samuel Foote, Esq. By Boscareccio. London: 1778. 4to. 1s. 6d. With engraving on title.

MEMOIRS of Samuel Foote, Esq. With a collection of his genuine bon-mots, anecdotes, opinions, &c. mostly original. And three of his dramatic pieces, not published in his works. By William Cooke, Esq. London. 1805. 3 vols. 12mo. Portrait.

PARTICULARS of the trial of Foote the dramatist, before Lord Mansfield and a Special Jury, 1776, for a certain crime. London: 1830. 8vo.\*

FORBES-ROBERTSON, John [1853-?] J. Johnston Forbes-Robertson  
was b. in 1853. his father  
A popular young actor, who is an excellent painter as well as player.  
He made his first appearance in 1874.

THE life and life-work of Samuel PHELPS (q.v.) By W. May Phelps and John Forbes-Robertson. 1886.

FORD, John.

A LETTER to J. P. Kemble, Esq., involving strictures on a recent edition of John Ford's dramatic works. Cambridge: 1811. 8vo.

A LETTER to William Gifford on the late edition of Ford's plays. By Octavius GILCHRIST (q.v.). 1811.

A LETTER to Richard Heber. (By J. MITFORD (q.v.); on Weber's edition of Ford.) 1812.

#### FORTUNE THEATRE.

In the parish of St. Giles's, Cripplegate, in the street called Playhouse Yard, the Fortune was built of wood about 1600, for Henslowe and Alleyn. In 1621 it was burnt down, and rebuilt of brick. In 1661 it was advertised for sale, with the ground belonging to it.

THE theatre plats of three old English dramas, . . . . which were suspended near the prompter's station, in the Fortune Theatre. . . . . Edited by James O. HALLIWELL (q.v.). 1860.

FOWLER, John.

THE life and literary remains of Charles Reece PEMBERTON (q.v.). Edited by John Fowler. 1843.

FOX, W. J.

THE life and literary remains of Charles Reece PEMBERTON (q.v.). With remarks by W. J. Fox. 1843.

**FRANCHETT, Miss** [See ROSE, Miss].

**FRANCHETT, Mrs.**

GRANNY's prediction revealed to the Widow Brady. London: 1773. [See CRAWFORD, Ann.]

This relates, I presume, to a family quarrel. Mrs. Franchett was a connection of Mrs. Crawford.

**FRANCIS, Samuel Lock.**

ADDRESS: written to have been spoken at the opening of DRURY-LANE-THEATRE (q.v.). 1812.

**FREDERICKS, L.**

THE Stage and histrionic education. A few words to amateurs. By L. Fredericks, (of the principal London Theatres). London: n. d. 8vo.

Mr. Fredericks is, or was, a teacher of elocution, &c.

**FRENCH ACTORS.**

SOME considerations on the establishment of the French Strollers; the behaviour of the bully-champions, and other seasonable matters, at this critical juncture. Humbly addressed to the publick in general; but, particularly, to the inhabitants of Westminster. London, n. d. (1749). 8vo. 6d.

This, no doubt, refers to the French actors, of whom Colley Cibber wrote to Victor on 21st November 1749. He says that there was a monstrous tumult the first night, but that the young men of quality overpowered the dissentients, and turned them out of the house.

**FRERE, B.**

THE adventures of a dramatist, on a journey to the London managers. Second edition. London: 1813. 2 vols. 12mo.

**FROWDE, Philip.**

THE history of Saguntum, and its destruction by Hannibal: extracted from the antient historians and poets, for the illustration of a tragedy call'd the Fall of Saguntum. In a letter to a lady of quality. London (Roberts): 1727. 8vo.

Initialed "A. B." The play was produced 16th January 1727, at Lincoln's Inn Fields, and was acted about three times.

**GAGER, Dr. William.**

Author of several Latin plays.

TH' OVERTHROW of stage-playes, by the way of controversie

betwixt D. Gager and D. Rainoldes, wherein all the reasons that can be made for them are notably refuted; th' objections answered, and the case so cleared and resolved, as that the iudgement of any man, that is not froward and perverse, may easilie be satisfied. Wherein is manifestly proved, that it is not onely vnlawfull to bee an actor, but a beholder of those vanities. Wherevnto are added also and annexed in th' end certeine latine letters betwixt the sayed Maister Rainoldes, and D. Gentiles, Reader of the Civill Law in Oxford, concerning the same matter. n. p. 1599. Sm. 4to.

Collation—Title and "The printer to the reader"=4 leaves; text, pp. 190 in fours (B 1 to Bb 2; C being a half-sheet).

In this controversy Dr. Gager is said "to have said more for the defence of plays than can well be said again by any man that shall succeed or come after him." (See "Biographia Dramatica.") This work is rare.

#### GALINDO, Mrs.

An actress, who accused Mrs. Siddons of improper intimacy with Mr. Galindo.

✓ MRS. Galindo's letter to Mrs. SIDDONS (q.v.). 1809.

THE life of John Philip KEMBLE (q.v.) . . . to which is added strictures on Mrs. Galindo's curious letter to Mrs. Siddons. 1809.

#### GALLERY.

THE Upper Gallery. A Poem. London: 1753. 4to. 6d.

A descriptive poem, without any special interest or motive.

#### GALT, John.

THE lives of the players. By John Galt, Esq. . . . London. 1831. 2 vols. 8vo.

A "boil-down" of memoirs of actors and actresses, of little real value. Lacy, 7s. 6d.; Herman, 16s. A reprint was issued—London: 1886. 8vo.

#### GARRICK CLUB.

ODE to David GARRICK (q.v.) . . . dedicated to the Garrick Club. 1847.

The famous Garrick Club, the chief theatrical club of London, was founded in February 1831. It is happy in the possession of the priceless collection of pictures of actors formed by the elder Mathews.

THE Album of the Cambridge Garrick Club. 1836. [See CAMBRIDGE.]

**GARRICK, David** [1716-1779].

The most famous of English actors. He made his first appearance in London at Goodman's Fields Theatre on 19th October 1741, as Richard III.; became joint-patentee (with Lacy) of Drury Lane in 1747; managed Drury Lane till 1776, when he retired, his last appearance being made on 10th June 1776; died 20th January 1779. An account of almost every notable occurrence in his career will be found below; for pamphlets in showers were written about everything he did.

**THE case of Charles Macklin, comedian.** 1743. [See **MACKLIN, Charles.**]

This and the two succeeding pamphlets refer to the revolt of the actors against Fleetwood. [See **DRURY LANE THEATRE.**] Macklin conceived that Garrick, in re-engaging with the manager without the former's being also received, ill-treated him, and published his *Case against Garrick*. A riot ensued, but Garrick ultimately won the day. This pamphlet is said to have been written by Corbyn Morris, but Davies contradicts the statement. Guthrie, the historian, wrote Garrick's answer.

**MR. GARRICK'S answer to Mr. Macklin's Case.** 1743. [Ibid.]

**MR. MACKLIN'S reply to Mr. Garrick's answer.** 1743. [Ibid.]

**AN essay on acting:** in which will be consider'd the mimical behaviour of a certain fashionable faulty actor, and the laudableness of such unmannerly, as well as inhumane proceedings. To which will be added, a short criticism on his acting *Macbeth*. London (Bickerton): 1744. 8vo. pp. 27. 6d.

By Garrick himself. With his usual terror of criticism, he wrote this humorous attack on himself to blunt the censures which he anticipated for his *Macbeth*.

**A CLEAR stage, and no favour: or, Tragedy and Comedy at war.** Occasion'd by the emulation of the two theatric heroes, David and Goliath. Left to the impartial decision of the Town. London (Huggonson): (about 1746). 4to. pp. 12, including title. 6d.

David and Goliath are Garrick and Quin, the representatives of the new and the old school.

**A TREATISE on the passions . . . . with a critical enquiry into the theatrical merit of Mr. G——k.** 1747. [See **FOOTE, Samuel.**]

**A LETTER of compliment to the ingenious author of a treatise on the passions.** 1747. [Ibid.]

PROLOGUE and epilogue at the opening of DRURY LANE THEATRE (q.v.). 1747.

At the beginning of Garrick's management. The Prologue, the best that ever was written, was by Dr. Johnson.

A LETTER to Mr. Garrick, on his having purchased a Patent for Drury-Lane play-house. London : n. d. (1747). 8vo. 6d.

MR. GARRICK'S conduct, as manager of the Theatre-Royal in Drury-Lane, considered. In a letter addressed to him. London : n. d. (1747). 8vo.

An unfriendly criticism, signed "E. F."

AN examen of the new comedy, call'd the Suspicious Husband. . . . To which is added, a word of advice to Mr. G—rr—ck. 1747. [See HOADLEY, Benjamin.]

THE pretty gentleman : or, softness of manners vindicated from the false ridicule exhibited under the character of William Fribble, Esq; London (Cooper) : 1747. 8vo. 6d.

The introductory address, signed "Philautus," is a mock attack on Garrick ; and the whole production is in ridicule of the "Fribbles," a class of effeminate beaux, whom Garrick had shown up in his successful farce of "Miss in her Teens."

D—RY-L—NE P—yh—se broke open. In a letter to Mr. G—.

Dere you sal see vat you sal see.  
Vide Raree Shew.

London (Cooper) : 1748. 8vo. pp. 24. 6d.

AN ode to David Garrick, Esq. upon the talk of the town. London : 1749. 4to.\*

By Edward Moore. This refers to Garrick's marriage with Eva Maria Violetti, the celebrated dancer, which took place in July 1749. The marriage was a most happy one. Mrs. Garrick lived till 1822.

A LETTER to Mr. G—k, relative to his treble capacity of manager, actor, and author ; with some remarks on Lethe. London (Reeve) : 1749. 8vo. 6d.

Unfavourable in tone towards Garrick.

LETHE rehears'd ; or, a critical discussion of the beauties and blemishes of that performance, interspersed with occasional remarks upon dramattick satires in general, as well as on some that



have been best received in particular. The whole in a free conversation amongst several persons of distinction. London (Roberts): 1749. 8vo.

A favourable criticism.

THE theatrical manager: a dramatic satire. London: 1751. 8vo.

"Abuse on Mr. Garrick."—*Biog. Dram.* Another edition—Dublin: 1751. 8vo.

FORTUNE: a rhapsody. Inscib'd to Mr. Garrick. London: n. d. (1751 or 1752). 4to. 1s.\*

A POETICAL epistle from Shakespear in Elysium, to Mr. Garrick, at Drury-Lane Theatre. . . . London: 1752. 4to.

Very laudatory of Garrick.

AN epistle from Mr. Theophilus CIBBER (q.v.) to David Garrick, Esq. 1755.

An attack on Garrick, to whom Cibber attributes his having been hindered from keeping open the Haymarket Theatre in the autumn of 1755. Appended is a list of parts which Cibber offers to play against all comers.

THE dancers damn'd; or, the Devil to pay at the old house. n. p. (London): 1755. 8vo. 6d.

An attack upon the rioters who stopped the "Chinese Festival." This entertainment was produced 8th November 1755, but, as it was principally performed by foreigners, a patriotic public damned it because we were at war with France. Foote alludes to this in the "Minor," where he speaks of the patriot gingerbread baker in the Borough, who would not suffer three dancers from *Switzerland*, because he hated the *French*. Garrick persevered with the piece for six nights, on each of which there was a riot.

THE Visitation; or, an interview between the Ghost of Shakespear and D—v—d G—rr—k, Esq; . . . London: 1755. 4to. 6d.

Against the production of dances and pantomimes.

A LETTER of abuse to D——d G——k. London: 1757. 8vo.\*

On Joseph Reed's copy was a note:—"This was probably written by Mr. Garrick himself.—J. REED." I have never seen this pamphlet, which is of great rarity.

A LETTER to Mr. David Hume, on the tragedy of Douglas; its analysis: and the charge against Mr. Garrick. 1757. [See HOME, John.]

A LETTER to Mr. Garrick on the opening of the theatre, with observations on the conduct of managers, to actors, authors, and audiences : and particularly to new-performers. London : 1758. 8vo. 6d.

The advice is not of the general abusive nature, but is friendly in tone.

OBSERVATIONS on Mr. Garrick's acting ; in a letter to the Right Hon. the Earl of Chesterfield. By Joseph Pittard. London : 1758. 8vo. 6d.

An enthusiastic laudation of Garrick in *King Lear*.

BRIEF remarks on the original and present state of the drama : to which is added Hecate's prophecy, being a characteristic dialogue betwixt future managers, and their dependents. London : 1758. 8vo.

This is a violent attack upon Garrick by William Shirley. The first part of it is a serious view of the state of the stage, in which Garrick's conduct, both as manager and actor, is severely handled. The second is a humorous attack ; in which Garrick, Lacy, the prompter, the box-keeper, &c., are brought in under feigned names, and caricatured. Davies gives a long account of it.

A BONE for the chroniclers to pick ; or a take-off scene from behind the curtain. A poem. By a candid observer of men and things. London : 1758. 4to. 6d.

A coarsely written and venomous attack on Garrick, by one who states, in an advertisement, that he had been "taken off" by him. I think it was probably written by Shirley.

REASONS why David Garrick, Esq ; should not appear on the stage, in a letter to John Rich, Esq ; London : 1759. 8vo. Title-page 1 leaf : then comes the "Letter" which begins on p. 9, sig. B., and ends on p. 42.

A specimen of the "puff oblique." Very laudatory of Garrick, the principal reason given why he should not appear being that, when on the stage, he compelled the entire attention of the audience, to the neglect of the other actors.

A LETTER to the Hon. author of the new farce, called the Rout. To which is subjoined, an epistle to Mr. G——k, upon that, and other theatrical subjects. 1759. [See HILL, John.]

To David Garrick, Esq; the petition of I. In behalf of herself and her sisters. London: 1759. 8vo.

By Dr. John Hill, complaining that Garrick, in such words as "virtue," &c., pronounced I as if it were U. Garrick replied in a very happy epigram:—

If it's true, as you say, I have injur'd a letter,  
I'll change my note soon, and I hope for the better.  
May the just rights of letters as well as of men  
Hereafter be fix'd by the tongue and the pen;  
Most devoutly I wish, they may both have their due,  
And that I may be never mistaken for YOU.

A LETTER to David Garrick, Esq; on opening the theatre. In which, with great freedom, he is told how he ought to behave. London: 1769 (should be 1759.) 8vo. 1s.

A scurrilous attack, principally on Mossop, who was then leading actor with Garrick, by Edward Purdon, who was, however, compelled to make a public apology for his falsehood and malice. This apology, which is a most abject production, was dated October 12, 1759.

A DEFENCE of Mr. Garrick, in answer to the Letter-writer. With remarks upon plays and players, and the present state of the stage. By a dramatic author. London. n.d. (1759). 8vo.

An answer to the foregoing.

SOME reflections on the management of a theatre. London: n. d. (1760). 8vo.\*

I have not seen this, but I believe it refers to Garrick.

SHAKESPEARE: an epistle to Mr. Garrick. 1760. [See LLOYD, Robert.]

A LETTER to David Garrick, Esq; occasioned by the intended representation of the Minor. 1760. [See FOOTE, Samuel.]

AN ENQUIRY into the real merit of a certain popular performer. In a series of letters, first published in the Craftsman or Gray's-Inn Journal; with an introduction to D——d G——k, Esq. London. 1760. 8vo. 1s.

The author of this pamphlet was one Fitzpatrick, a man of fortune and "a critic of some note," according to Cooke, who, from being an intimate friend of Garrick's, became his bitter enemy. He attacked him in newspapers, and as he had considerable personal knowledge of him, was able to assail his most vulnerable points. He republished some of his abuse in this pamphlet, but, according to Davies, it met with no success. Garrick retaliated in

## THE Fribbleriad.

*Femina, Vir, Neutrum.*

PUL. in HERMOPH.

London: 1761. 4to. 1s.

The principal person in this poem, Fizgig, is a caricature of Fitzpatrick, and is a most ludicrous picture of an effeminate character. Churchill also furiously attacked Fitzpatrick in the "Rosciad," describing him as "A motley figure, of the Fribble tribe," and representing him as a most despicable and contemptible creature—"one of the very worms of the creation," to quote Cooke. Fitzpatrick must have bitterly regretted his attacks on Garrick. In 1763 he gratified his malevolence by heading a very serious riot, directed against Garrick. The object of the riot was to compel the managers to accept half-price at the end of the third act of every play, new or old, except a new pantomime. After two nights' violence the rioters carried their point. For very shame they had to extort a similar concession from Covent Garden.

THEATRICAL disquisitions: or a review of the late riot at Drury-Lane Theatre, on the 25th and 26th of January, with an impartial examen of the profession and professors of the drama; some few hints on the prerogatives of an audience, and, a short Appendix, relative to the more flagrant disturbance committed at Covent-Garden Theatre, on Thursday the 24th of February. By a lady. London: 1763. 8vo. 1s.

Against the rioters.

AN appeal to the public in behalf of the manager. London: 1763. 8vo. 1s.

An attack on Fitzpatrick.

THREE original letters to a friend in the country, on the cause and manner of the late riot at the Theatre-Royal in Drury-Lane. . . . By an old man of the town. London: 1763. 8vo. 1s.

The title-page contains also a list of contents of the three Letters.

FIZGIG, or the modern Quixote, a tale: relative to the late disturbances, at Drury-Lane and Covent-Garden theatres. London: 1763. 4to. 6d.

A vigorous attack upon Fitzpatrick.

AN historical and succinct account of the late riots at the Theatres of Drury-Lane and Covent-Garden. Interspersed with the principal letters and advertisements that have been published on each side the question. London: 1763. 8vo.

A DIALOGUE in the green room, upon a disturbance in the pit. London: 1763. 8vo.\*

THE Sick Monkey, a fable. "Thursday afternoon, David Garrick, Esq; arrived at his house in Southampton-Street, Covent-Garden." *Public Advertiser*, April 27, 1765. London: 1765. 4to. Title 1 leaf: pp. 23. Frontispiece.

Shortly after the troubles referred to in the previous pamphlets Garrick took a tour on the Continent. On his return he published this pamphlet for the purpose of anticipating the censure and ridicule he expected, though with what reason it is difficult to see, to greet him on his return. It is a stupid production; the moral of it being that Garrick was not to disturb himself about the pamphlets in criticism and abuse of him which were published. The last two lines of the poem advise him to

"Keep the poison from your HEAD,  
And clap it to your TAIL"—

a sufficiently broad point!

THE interview; or Jack Falstaff's Ghost. A Poem. Inscribed to David Garrick, Esq; London: 1766. 4to.

Visit of the ghost of Quin to Garrick.

A LETTER from the rope-dancing monkey in the Hay-Market, to the acting monkey of Drury-Lane, on the Earl of Warwick. London: 1767. 8vo.

Abuse of Dr. Franklin's play "The Earl of Warwick." I incline to think this is written by Paul Hiffernan.

A LETTER to David Garrick, Esq. concerning a glossary to the plays of Shakespeare. 1768. [See WARNER, Richard.]

AN ode upon dedicating a building, and erecting a statue, to Shakespeare, at Stratford upon Avon. By D. G. London: 1769. 4to.

Subjoined to the ode are "Testimonies to the genius and merits of Shakespeare." In honour of Shakespeare, Garrick got up his famous Jubilee celebration at Stratford, which gave rise to numerous satirical productions. It seems to have been really rather a silly business.

ANTI-MIDAS: a Jubilee preservative from unclassical, ignorant, false, and invidious criticism. London: 1769. 4to.

A defence of Garrick's ode.

GARRICK's vagary: or, England run mad. With particulars of the Stratford Jubilee. London: 1769. 8vo.

TRINCULO's trip to the Jubilee. London: 1769. 4to.

A LETTER to David Garrick, Esq. on his conduct as principal manager and actor at Drury-Lane. London: 1772. 8vo.

Second edition—London: 1772. 4to. This pamphlet was written by the Rev. David Williams, a friend of Mossop's, and is written in that actor's interest; but how Williams expected to benefit his friend by abusing Garrick, is a mystery. Of this Williams a very unfavourable impression is conveyed in the "Garrick Correspondence."

- ✓ **SANITAS**, daughter of *Æsculapius*. To David Garrick, Esq. A Poem. London: 1772. 4to. Title, leaf of preface, pp. 32. Vignette on title.

To Garrick, during an illness, wishing him recovery.

**LOVE in the suds**; a Town Eclogue. Being the lamentation of Roscius for the loss of his Nyky. With annotations by the Editor. London: 1772. Folio. Title 1 leaf: letter to D. G. 1 leaf: pp. —.

The British Museum copy is defective. This is a most vile attack on Garrick by that contemptible hound, Dr. Kenrick. "Nyky" is Isaac Bickerstaff, who had to quit this country to escape trial for an unnatural crime. Kenrick, in this poem, insinuates that Garrick was a participator in the crime. The titles which follow are of interest, as they vary considerably from the first edition.

- ✓ **A LETTER** to David Garrick, Esq. from William Kenrick, LL.D. The third edition. London, 1772. 4to. One leaf of the "letter;" then follows this title-page—**LOVE in the suds**; a town eclogue. Being the lamentation of Roscius for the loss of his Nyky. With annotations by the editor; and an appendix, containing queries and answers relative to the personal satisfaction, pretended to have been required of the author of the above eclogue, by the lamentable Roscius. pp. 31.

**LOVE in the Suds**; a town eclogue. Being the lamentation of Roscius for the loss of his Nyky. With annotations and an appendix. The fifth edition. London. 1772. 4to.

To this edition are added verses which appeared in the *Morning Chronicle* on this subject. Those in defence of Garrick were signed "Benedick," and were written by Joseph Reed.

**A LETTER** to David Garrick, Esq. Occasioned by his having moved the Court of King's Bench against the publisher of *Love in the Suds*, or the lamentation of Roscius for the loss of his Nyky. By Dr. Kenrick. London. 1772. 4to.

Kenrick made a public apology in the *Publick Advertiser*, November 23, 1772, and promised to withdraw and suppress the sale of the pamphlet.

**THE Kenrickad**: a poem. London: 1772. 4to. 18.

A strong attack on Kenrick. Signed "Ariel."

**THE recantation and confession of Doctor Kenrick**, LL.D. London: 1772. 4to. 18.

A mock recantation, prefaced by a rather coarse dialogue between Kenrick and his publisher, John Wheeble.

THE Poetical Review, a poem. Being a satirical display of the literal characters of Mr. G \* r r \* c k, Mr. C \* l m \* n, Mr. Sh \* r \* \* \* n, Genl. B \* r g \* \* \* e, Mr. M \* c k l \* n, Dr. K \* n - r \* \* k. The Canonical duellist, &c. &c. &c. With a word to the Critical, London, and Monthly Reviewers. The third edition, with additions. London : n. d. (1772). 4to. 1s. 6d.

Favourable to Garrick : abusive of Kenrick.

AN epistle to David Garrick, Esq. By E. LLOYD (q.v.). 1773.

A WHIPPING for the Welch parson. Being a comment on the Rev. Mr. Evan Lloyd's epistle to David Garrick. 1773. [See LLOYD, E.]

DRAMATIC characters, or different portraits of the English stage. In the days of Garrick &c. 1773. [See SAYERS, Robert.]

A LETTER to Sir John Fielding, Knt. occasioned by his extraordinary request to Mr. Garrick for the suppression of the Beggars opera. By William Augustus MILES (q.v.). 1773.

AN appeal to the publick, from the judgment of a certain manager, with original letters : and the drama, of one act, which was refused representation. London : 1774. 8vo. pp. xiii. of "Appeal : " 1 leaf Dram. Pers. : drama pp. 40. 1s.

The "Appeal," which is initialed "T. R." is so grotesquely conceited in tone, that I doubt whether this is not a piece of somewhat unintelligible humour. Genest, however, treats it seriously. The play is the "Politician Reformed."

GARRICK's looking-glass : or, the art of rising on the stage. A poem. In three cantos. Decorated with dramatic characters. By the author of \* \* \* \* \* London : 1776. 4to. Title and pp. 72.

This is attributed to R. Pratt.

PURSUIT after Happiness : a poem. To which is added, an Ode to Mr. Garrick, on his quitting the stage. Also an elegy on the death of Mr. Barry. London : 1777. 4to. 2s. 6d.

ODE to Dragon, Mr. Garrick's house-dog, at Hampton. London : 1777. 4to.

A panegyric of Garrick. Said to be written by Hannah More.

GARRICK in the Shades; or, a peep into Elysium; a farce: never offered to the managers of the Theatres-Royal. London: 1779. 8vo.

An attack on Garrick, conspicuous for its bad taste, it being published shortly after his death. The "Biographia Dramatica" says: "This seems to be the production of some disappointed author, whose resentment extended beyond the grave."

VERSES to the memory of Garrick. Spoken as a monody, at the Theatre Royal in Drury-Lane. London: 1779. 4to. With plate.

By Sheridan, who signs the dedication.

THE apotheosis of Punch. A satirical masque, with a monody on the death of the late Master Punch. Acted at the Patagonian Theatre, Exeter Change. London: 1779. 8vo.\*

The "Biographia Dramatica" says that this is an attempt to ridicule Sheridan's Monody on Garrick's death, and describes it as malignant without merit. It is attributed to Leonard M'Nally.

AN elegy on the death of David Garrick, Esq; The second edition, with additions, by the author of the Ode to the warlike genius of Great Britain. London: 1779. 4to. 1s.

By the Rev. William Tasker.

A MONODY on the death of David Garrick, Esq. By W. Meyler. Bath: 1779. 4to.\*

SHADOWS of Shakespeare, a monody, occasioned by the death of Mr. Garrick. By Courtney Melmoth. Bath: 1779. 4to.\*

A FUNERAL eulogium to the memory of David Garrick. 1779.\*

I have seen only the slightest reference to this pamphlet.

THE life and death of David Garrick, Esq. the celebrated English Roscius. Giving an account of his figure, face, voice, and education. His great powers both in tragedy and comedy are considered, and Messrs. Alleyn, Mohun, Hart, Nokes, Leigh, Betterton, Wilks, Cibber, and Barry, compared with Mr. Garrick. Also Mr. Garrick's celebrated speech on his retiring from the stage in 1776. The procession and ceremony at his funeral, substance of his will, account of the Jubilee at Stratford upon Avon, with part of the ode and songs on that occasion; his best prologues, epilogues, bon mots, repartees, &c. To which is added, the life of Edward Alleyn, the celebrated comedian in the reigns of Queen Elizabeth and James the First, founder of Dulwich



College, and who was called the Roscius of his time. Also a curious anecdote of Alleyn, Shakespeare, and Ben Jonson. By an old comedian. London: 1779. 8vo.

A very catchpenny production. "Second edition, with considerable additions." 1779.

**MEMOIRS** of the life of David Garrick, Esq. Interspersed with characters and anecdotes of his theatrical contemporaries. The whole forming a history of the stage, which includes a period of thirty-six years. By Thomas Davies. London: 1780. 2 vols. 8vo. With portrait, engraved from Mr. Pingo's seal for the Theatrical Fund. Second edition. London: 1780. 2 vols. 8vo. Portrait from seal. Third edition. London: 1781. 2 vols. 8vo. Portrait by Sherwin. Fourth edition. London: 1784. 2 vols. 8vo. Portrait by Sherwin. A new edition, with Notes by Stephen Jones—London: 1808. 2 vols. 8vo. Portrait.

A **DIALOGUE** between the Earl of C———d and Mr. Garrick, in the Elysian Shades. London: 1785. 4to. 1s. 6d.

Very laudatory of Garrick and Dr. Johnson.

**THE** Garriciad, a poem, being a companion to the Rosciad of Churchill. London: 1787.\*

This is mentioned in the "Bibliotheca Britannica," but I have never seen or heard of a copy otherwise.

**THE** manner pointed out in which the Common Prayer was read by the late Mr. Garrick, for the instruction of a young clergyman, from whose manuscript notes this pamphlet is composed. By J. W. Anderson, A.M. London: 1797. 8vo. 2s.\*

Another edition, with the following title:—

**GARRICK'S** mode of reading the Liturgy of the Church of England. A new edition, with notes, and a preliminary discourse on public reading, by Richard Cull, tutor in elocution. London: 1840. 8vo. 5s. 6d.

**THE** life of David Garrick, Esq. By Arthur Murphy, Esq. London: 1801. 2 vols. 8vo. With portrait. 14s.

Herman, 18s.

**ELEPHANTASMAGORIA** . . . . a letter from the shade of Garrick to J. P. Kemble. 1812. [See COVENT GARDEN THEATRE.]

JOHNSON and Garrick [Not published.] London: printed by Nichols, Son, and Bentley, Red Lion Passage, Fleet Street. 1816. 8vo. 15 pp. including title.

The prefatory note says—"The following *jeu d'esprit* was written by Sir Joshua Reynolds to illustrate a remark which he had made, 'That Dr. Johnson considered Garrick as his property, and would never suffer any one to praise or abuse him but himself.' In the first of these supposed dialogues, Sir Joshua himself, by high encomiums upon Garrick, is represented as drawing down upon him Johnson's censure; in the second, Mr. Gibbon, by taking the opposite side, calls forth his praise."

POSTHUMOUS letters, from various celebrated men; addressed to Francis Colman, and George COLMAN the Elder (q.v.). 1820.

With papers relative to the proportional shares of authorship of Garrick and Colman in the "Clandestine Marriage."

GARRICK in the green room! A biographical and critical analysis of a picture, painted by William Hogarth, and engraved by William Ward. By George Daniel. London: 1829. 8vo. L.P. 4to. pp. 33. With engraving of the picture.

The picture represents Garrick sitting speaking with great animation, surrounded by Hogarth and some members of his company.

A CONCISE account of Garrick's Jubilee, held at Stratford-upon-Avon, in honour of Shakspeare, in 1769. And of the commemorative festivals in 1827 and 1830. Stratford-upon-Avon: 1830. 8vo.

THE private correspondence of David Garrick with the most celebrated persons of his time; now first published from the originals, and illustrated with notes. And a new biographical memoir of Garrick. London: 1831-32. 2 vols. 4to. With portrait.

The memoir, by Boaden, occupies 64 pages.

ODE to David Garrick, by one of his descendants, and dedicated by him to the Garrick Club. London: 1847. 8vo.

An attack upon J. P. Collier, Spicer, and others.

THE life of David Garrick; from original family papers, and numerous published and unpublished sources. By Percy Fitzgerald, M.A., F.S.A. London. 1868. 2 vols. 8vo. With portraits of Mr. and Mrs. Garrick.

**GAY, John** [1688-1732].

Most famous, theatrically, as the author of the "Beggar's Opera," which was produced at Lincoln's Inn Fields on January 29, 1728, and was acted at least sixty-two times in its first season.

A COMPLETE key to the last new farce *The what d'ye call it*. To which is prefix'd a hypercritical preface on the nature of burlesque, and the poets design. London (Roberts): 1715. 8vo. 6d.

"*The what d'ye call it*," a tragi-comi-pastoral farce, by John Gay, produced at Drury Lane, February 23, 1715, was a burlesque on the absurdities of some of the tragedies then popular. It was extremely successful, and the work noted above was an attack on it, written, says the "*Biographia Dramatica*," by Griffin the player, in conjunction with Theobald.

A LETTER to Mr. John Gay, concerning his late Farce, entitled, *A Comedy*. London (Roberts): 1717. 8vo. 6d.

The dedication alludes to the celebrated quarrel between Cibber and Pope. The "farce" is "*Three Hours after Marriage*."

A COMPLETE key to the new farce, call'd *Three hours after marriage*. By E. PARKER (q.v.). 1717.

A LETTER to Mr. John Gay, on his tragedy, call'd, *The Captives*. By Elizabeth HARRISON (q.v.). 1724.

ACHILLES dissected: being a compleat key of the political characters in that new ballad opera, written by the late Mr. Gay. An account of the plan upon which it is founded. With remarks upon the whole. By Mr. Burnet. To which is added, the first Satire of the second book of Horace, imitated in a dialogue between Mr. Pope and the Ordinary of Newgate. London (Mears): 1733. 8vo. 6d.

Said to be by Guthry.

THE Life of Mr. John Gay, author of the *Beggar's-Opera*, &c. London (Curll): 1733. 8vo. Medallion portrait on title-page. 1s. 6d.

**GAY, Joseph** (pseudonym).

A COMPLEAT key to the *Non-juror*. By Mr. Joseph Gay. 1718. [See CIBBER, Colley.]

**GEERE, John.**

**SERIOUS** Considerations on Plays, Games, and other Fashionable Diversions. Shewing the sinfulness, and dangerous tendency thereof. By John Geere, of Farnham, Surry. Guildford: 1763. 8vo. 6d.

**GENEST, Rev. John.**

**SOME** account of the English stage, from the Restoration in 1660 to 1830. Bath. 1832. 10 vols. 8vo.

This, the only complete history of the stage since the Restoration, was the work of a Bath clergyman, who must have devoted his life to it. No words can do adequate justice to the honest and thorough nature of the work; and its value cannot be over-estimated. Yet it fell dead from the press. (Lowndes says it was published at £5, 5s., but reduced to £1, 10s.) It was for years a drug in the market, but is now becoming one of the most valued of theatrical books. Lacy, 6os.; Herman, £6, 10s.

**GENT, Thomas.**

**MONODY** to the memory of R. B. SHERIDAN (q.v.). 1816.

**GENTILES, Doctor.**

**TH'** overthrow of stage-plays, by the way of controversie betwixt D. GAGER (q.v.) and D. Rainoldes. . . . Wherevnto are added also and annexed in th' end certeine latine letters betwixt the sayed Maister Rainoldes, and D. Gentiles. 1599.

**GENTLEMAN, Francis** [1728-1784].

Actor, dramatic author, and editor of "Bell's Edition of Shakespeare." He was Mossop's schoolfellow, and the particulars given of this unfortunate actor in the preface to "The Modish Wife" are very valuable. "The Dramatic Censor" is also valuable for its criticisms of the actors.

**SEJANUS**, a tragedy. As it was intended for the stage. With a preface, wherein the manager's reasons for refusing it are set forth. By Mr. Gentleman. London: 1752. 8vo. 1s. 6d.

This is an alteration of Ben Jonson's tragedy. It was not produced in London, but was, says the "Biographia Dramatica," acted at Bath with some degree of applause.

**THE** dramatic censor: or, critical companion. 1770. [See **DRAMATIC.**]

**THE** modish wife, a comedy, performed with uninfluenced applause at the Theatre-Royal, Haymarket. . . . To which is

prefixed a summary view of the stage, as it has been, is, and ought to be. With biographical anecdotes of Messrs. Mossop, Dexter, Derrick, & the author, school-fellows, and public cotemporaries. London: n. d. (1774). 8vo.

#### GEORGE IV.

POETICAL epistle from Florizel to Perdita. 1781. [See ROBINSON, Mary.]

Florizel was George IV., whose amour, when Prince of Wales, with Mrs. Robinson (Perdita) was notorious.

THE mistress of Royalty; or, the loves of Florizel and Perdita. 1814. [Ibid.]

#### GIFFORD, William.

A LETTER to William Gifford, on the late edition of Ford's plays. By Octavius GILCHRIST (q.v.). 1811.

#### GILBERT, William Schwenk.

One of the most notable personages in the theatrical world. His series of comic operas, written in conjunction with Sir Arthur Sullivan, have had a sustained popularity which is as phenomenal as it is well deserved.

A LETTER from Miss Henrietta HODSON (q.v.) . . . being a relation of the persecutions which she has suffered from Mr. William Schwenk Gilbert. 1877.

A LETTER addressed to the members of the dramatic profession in reply to Miss Henrietta Hodson's pamphlet. By W. S. Gilbert. [London: 1877.] 8vo. 18 pp. Dated 18th May 1877.

Miss Hodson replied to this in a long letter in the *Era*.

#### GILCHRIST, Octavius.

AN examination of the charges maintained by Messrs. Malone, Chalmers, and others, of Ben Jonson's enmity, &c. towards Shakespeare. By Octavius Gilchrist. London: 1808. 8vo. 2s. 6d.

A LETTER to William Gifford, Esq. on the late edition of Ford's plays; chiefly as relating to Ben Jonson. By Octavius Gilchrist, Esq. London. 1811. 8vo.

#### GILDON, Charles [1665-1724].

An unsuccessful dramatist. He was a very critical personage, but his own writings were far from perfection. He is one of Pope's victims in the "Dunciad."

THE marriage-hater match'd : a comedy. Written by Tho. D'URFEY (q.v.). 1692.

Prefixed is a laudatory letter to the author, signed by Gildon.

PHAETON : or, the fatal divorce. A tragedy. . . . With some reflections on a book call'd, A short view of the immorality . . . 1698. [See COLLIER, Jeremy.]

THE lives and characters of the English dramattick poets. Also an exact account of all the plays that were ever yet printed in the English tongue; their double titles, the places where acted, the dates when printed, and the persons to whom dedicated; with remarks and observations on most of the said plays. First begun by Mr. Langbain, improv'd and continued down to this time, by a careful hand. London. n. d. [1698 or 1699.] 8vo.

Always attributed to Gildon.

A COMPARISON between the two stages, with an examen of the Generous Conqueror; and some critical remarks on the Funeral, or Grief Alamode, the False Friend, Tamerlane and others. In dialogue. London (no publisher's name): 1702. 8vo. Preface = 3 leaves; pp. 200.

Attributed to Gildon. It is a very coarse and indecent production, and is one of the scarcest of dramatic books. Daniel, 10s.; but it is now practically priceless.

THE life of Mr. Thomas BETTERTON (q.v.), the late eminent tragedian. 1710.

A NEW rehearsal, or Bays the Younger. 1714. [By Gildon. See ROWE, Nicholas.]

REMARKS on Mr. Rowe's tragedy of the Lady Jane Gray, and all his other plays. 1715. [Second edition of the above. Ibid.]

COMPLETE art of poetry, epigrams, tragedy, comedy, how to draw the plot, form the characters, &c. London: 1718. 2 vols. 12mo.\*

A NEW project for regulating the stage, by John DENNIS (q.v.) and Charles Gildon. 1720.

GILLILAND, Thomas.

A DRAMATIC synopsis, containing an essay on the political and moral use of a theatre; involving remarks on the dramatic writers

of the present day, and strictures on the performers of the two theatres. By Thomas Gilliland. London. 1804. 8vo. 4s.

ELBOW room, a pamphlet; containing remarks on the shameful increase of the private boxes of Covent Garden, with a variety of original observations relating to the management of that theatre. Also a comparative view of the two houses, showing the puerility of a great man's prophecy, who was to have turned Drury Lane Theatre into a "Splendid Desert," &c., &c. By Thomas Gilliland. . . . London: 1804. 8vo. 1s.

JACK in office. By Thomas Gilliland. 1805. [See KEMBLE, J. P.]

THE dramatic mirror: containing the history of the stage, from the earliest period to the present time; including a biographical and critical account of all the dramatic writers, from 1660; and also of the most distinguished performers, from the days of Shakspeare to 1807: and a history of the country theatres, in England, Ireland, and Scotland. Embellished with seventeen elegant engravings. By Thomas Gilliland. . . . London. 1808. 2 vols. 12mo. With portraits and views (17).

Herman, 20s.

#### GLASGOW.

THE Glasgow theatrical register, from Nov. 16. to Dec. 8. 1803. inclusive. Containing cursory remarks on the performances at the theatre. Glasgow. 1803. 8vo.

Criticisms on a three-weeks' season under Jackson's management. This paper seems to have appeared during the preceding summer.

ANIMADVERSIONS on Mr. J. Jackson's dramatic strictures upon the merits of Young Roscius. By the editor of the Glasgow Theatrical Register. 1804. [See BETTY, W. H. W.]

THE Queen Street Ghost, or the theatrical spectre. 1806.\*

I know nothing of this, but I suppose it to have reference to the theatre.

THE Glasgow theatrical observer. Glasgow: 1824. 12mo. Weekly while the theatre was open.

No. 1, Tuesday, April 20, 1824; No. 8, Tuesday, July 20, 1824.

THE opera glass. A critique on the performances of the Glasgow stage. Glasgow: 1829-30. 8vo.\*

To the public. Glasgow: n. d. [See HARDY, Robert Burns.]

REPLY to Alexander's second appeal to the public. By R. B. HARDY. [Ibid.]

These two productions relate to Alexander's alleged harsh treatment of a poor showman for infringing his patent.

LETTER to the Lord Provost, Magistrates, and Town Council of Glasgow, on the present state of the Theatre Royal, and the duties incumbent upon them regarding its patent. By Walter Dennistoun, Esq. Glasgow. 1835. 12mo.

An attack upon Alexander.

A LECTURE on the mischievous effects of theatrical monopolies. By George GRAY (q.v.). 1835.

Has reference to Alexander, the Glasgow manager.

THE theatrical visitor. Glasgow: 1835. Sm. 8vo.

Six weekly numbers of eight pages each, all published. No. 1, Saturday, August 16, 1835; No. 6, Saturday, September 19, 1835.

DRAMATIC omnibus. Glasgow and Edinburgh. 1849-50. 8vo.

A weekly paper of eight pages (occasionally of twelve), published at 1d. Nos. 1 to 3 have the above title; No. 4 is headed—

DRAMATIC omnibus. Licensed to carry all the theatres!

I have seen thirty-six numbers (making one volume), but not a title-page. No. 1, Saturday, May 26, 1849; No. 36, Saturday, January 26, 1850. Up to No. 13 it was published in Glasgow; No. 14 has no place of publication on it; and from No. 15 to 36 it was published in Edinburgh.

THE play-goer, and public amusement guide. Glasgow. 1850. 8vo.

A weekly sheet of eight pages 8vo, published at 1d., of which I have seen seven numbers. No. 1, Saturday, July 13, 1850; No. 7, Saturday, August 24, 1850.

## GLOBE THEATRE.

The Globe was situated on the Bankside, and was the summer house of Shakespeare's company. It was built in 1594; rebuilt, after a fire, in 1613; pulled down probably about 1654.

Two old theatres. Views of the Globe and the Bear Garden. 1884. [See HALLIWELL, J. O.]

## GLOVER, Phillips.

ROYAL and Royalty Theatres. Letter to Phillips Glover. 1787. [See JACKMAN, Isaac.]



**GLOVER, Richard** [1711-1785].

Dramatic author.

SOME few reflections on the tragedy of Boadicia. London : 1753. 8vo. 4d.

Glover's successful play of "Boadicea" was produced at Drury Lane, December 1, 1753.

FEMALE revenge, or the British Amazon, exemplified in the life of Boadicea. London : 1753. 8vo.\*

A SHORT history of Boadicea, the British Queen. Being the story on which the new tragedy, now in rehearsal at the Theatre Royal in Drury Lane, is founded. Very proper to be bound up with the play. London : 1754. 8vo. 6d.

This must have been published after the piece had been played.

A LETTER to Mr. Richard Glover, on his tragedy of Boadicia. By Crisp MILLS (q.v.). 1754.

A COMMENT on Boadicia, with remarks on Mills's letter. By W. RIDER (q.v.). 1754.

**GODWIN, George.**

On the desirability of obtaining a National Theatre not wholly controlled by the prevailing popular taste. A paper read at the Cheltenham Congress of the Social Science Association (Art Department), October, 1878. By George Godwin, F.R.S., F.S.A. London. 1878. 8vo.

**GOFFE, Thomas** [about 1592-1627].

THE Careles Shepherdess. A Tragi-Comedy acted before the King and Queen, and at Salisbury-Court, with great applause. Written by T. G., Mr. of Arts. . . . With an alphabeticall catalogue of all such plays that ever were printed. London, Printed for Richard Rogers and William Ley, and are to be sould at Pauls Chaine nere Doctors Commons, 1656. Sm. 4to. Title 1 leaf : pp. 76 : 3 leaves of catalogue.

**GOODMAN'S FIELDS THEATRE.**

A LETTER to the Right Honourable Sir Richard Brocas, Lord Mayor of London. By a citizen. London (Reynolds). 1730. 8vo. 6d.

An energetic protest against the new theatre in Goodman's Fields, which was opened by Odell on 31st October 1729.

GORDON, —.

AN essay on public sports and diversions, to which is subjoined an epilogue, addressed to the Nobility, Gentry, &c. of Edinburgh, spoke by Mr. Este, on Monday the 17th of January, 1743, at the Taylors' Hall, Cowgate. Edinburgh: 1743. 12mo.\*

This tract is, I believe, of great rarity.

GOSSON, Stephen [1555-1624].

Mr. Arber describes Gosson as "Poet, Actor, Dramatist, Satirist, and Preacher." He acted and wrote plays when a young man, but saw the error of his ways, and became one of the most earnest enemies of the evils of the playhouses.

THE schoole of abuse, conteining a plesaunt inuectiue against poets, pipers, plaiers, iesters, and such like caterpillers of a Cōmonwelth; setting vp the flagge of defiance to their mischieuous exercise, & ouerthrowing their bulwarkes, by prophane writers, naturall reason, and common experience: a discourse as plesaunt for gentlemen that fauour learning, as profitable for all that wyll follow vertue. By Stephan Gosson. Stud. Oxon. Printed at London, [for Thomas VVoodcocke, 1579. 12mo. Title 1 leaf: Dedication and "To the Reader" 5 leaves: "School of Abuse" 37 leaves (A to C 5): "To the Mayor" and "To the Gentlewomen of London" 7 leaves (to F 4). B. L.

Second edition—London: 1587, 12mo. Reprinted in the third volume of the Somers Tracts, 1810, 4to; by the Shakespeare Society, 1841, 8vo; by Edward Arber, 1868, 8vo. A copy of the 1587 edition sold at Hodgson's, January 28, 1876, for 49s.

A DEFENCE of poetry, music, and stage-plays. 1579. [See LODGE, Thomas. A reply to Gosson.]

THE Ephemerides of Phialo, deuided into three bookes. The first, a method which he ought to follow that desireth to rebuke his freend, when he seeth his swarue: without kindling his choler, or hurting himselfe. The second, a canuazado to courtiers in foure pointes. The third, the defence of a curtezan ouerthrowen. And a short Apologie of the Schoole of Abuse, against poets, pipers, players, & their excusers. By Step. Gosson, Stud. Oxon. Imprinted at London by Thomas Dawson. Anno 1579. 12mo. B. L.

Title, 1 leaf: Dedications, 4 leaves: To the Reader, 2 leaves: Ephemerides, 92 leaves. Second edition—London: 1586. 12mo. Reprinted by Edward Arber, 1868. 8vo.

A SECOND and third blast of retrait from plaies and theaters : the one whereof was sounded by a reuerend Byshop dead long since ; the other by a worshipful and zealous gentleman now aliue : one showing the filthiness of plaies in times past ; the other the abomination of theaters in the time present : both expresly prouing that that Common-weale is nigh vnto the cursse of God, wherein either plaiers be made of, or theaters maintained. Set forth by Anglo-phile Eutheo. Ephes. 5, verse 15, 16. *Take heede therefore that ye walke circumspectlie, not as vnwise, but as wise, redeeming the time, because the daies are euil.* Allowed by auctoritie. 1580. 16mo. Title 1 leaf : Preface 5 leaves : pp. 128 : colophon 1 leaf.

Colophon : Imprinted at London by Henrie Denham, dwelling in Pater noster Row, at the signe of the Starre, being the assigne of William Seres.

Cum priuilegio Regiæ Maiestatis.

Over the above is a coat of arms and the date 1580. This work is largely founded on Gosson's "Schoole of Abuse."

PLAYES confuted in fiue actions, prouing that they are not to be suffred in a Christian Commonweale, by the waye both the cauls of Thomas Lodge, and the Play of Playes, written in their defence, and other obiections of players frendes, are truly set downe and directlye aunswared. By Steph. Gosson, Stud, Oxon. S. Cyprian. *Non disertæ, sed fortia.* London imprinted for Thomas Gosson dwelling in Pater noster row at the signe of the Sunne. n. d. (1582). 12mo. B. L.

Title, 1 leaf : Dedication, 6 leaves : To the Reader, 6 leaves : the Confutation, 48 leaves (B to G 8). Reprinted in the Roxburghe Library, 1868, &c., by W. C. Hazlitt.

#### GRAVES, Henry Mercer.

AN essay on the genius of Shakespeare, with critical remarks on the characters of Romeo, Hamlet, Juliet, and Ophelia ; together with some observations on the writings of Sir Walter Scott. To which is annexed, a letter to Lord ———, containing a critique on taste, judgment, and rhetorical expression, and remarks on the leading actors of the day. By Henry Mercer Graves. . . . . London : 1826. 8vo.\*

#### GRAY, George.

A LECTURE on the mischievous effects of theatrical monopolies, twice delivered before the citizens of Glasgow : containing a con-

cise history of the stage, and an exposition of all the laws affecting the drama and its professors. By George Gray, of the London and Dublin theatres, and member of the London Dramatic Committee. Glasgow. 1835. 8vo.

Has special reference to Alexander, the Glasgow manager.

**GREEN, Edward.**

OBSERVATIONS on the drama, with a view to its more beneficial effects on the morals and manners of society. In three parts. By Edward Green. . . . London : n. d. (1803). 8vo. 2s. 6d.

**GREENE, J.**

A REFUTATION of the Apology for actors. Divided into three briefe treatises. Wherein is confuted and opposed all the chiefe groundes and arguments alleaged in defence of Playes: and withall in each treatise is deciphered actors,

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|---|---|---|
| { | 1. Heathenish and diabolicall institution.        | } |
|   | 2. Their ancient and moderne indignitie.          |   |
|   | 3. The wonderfull abuse of their impious qualitie |   |

By I. G. . . . . Imprinted at London by W. White, and are to be sold by Thomas Langley in Iuie Lane. 1615. 4to. Title 1 leaf: pp. 62.

Very scarce indeed. Lowndes says—"A long and laboured puritanical answer to Heywood."

**GREENE, Robert (the Dramatist).**

THE footsteps of Shakspeare. 1862. [See CARTWRIGHT, Robert.]

**GREEN-ROOM.**

THE green-room mirror. Clearly delineating our present theatrical performers, by a genuine reflection. London: 1786. 8vo. 2s.

THE secret history of the Green Rooms: containing authentic and entertaining memoirs of the actors and actresses in the three Theatres Royal. Vol. I.—Drury-Lane. London: 1790. 2 vols. 12mo.

Vol. ii.—Covent-Garden and Haymarket. 3rd edition, 2 vols. 12mo. 1793. Lacy (1795 edition), 5s. 6d.

ROACH's authentic memoirs of the green room. 1796. [See ROACH, J., for 1796, 1799, 1800, 1803, and 1804.]

AUTHENTIC memoirs of the green room. London: 1806. 2 vols. 12mo. Portraits.

**GREEN** room gossip; or, gravity gallinpt: a gallimaufry, consisting of theatrical anecdotes—bon-mots—chit-chat—drollery entertainment—fun—gibes—humour—jokes—kickshaws—lampoons—mirth—nonsense—oratory—puns—quizzing—repartee—stories tattle—vocality—wit—yawning—zest. Got up to guile gymnastical and gynecocratic governments. With an appendix of grave subjects. Gathered and garnished by Gridiron Gabble, Gent. Godson to Mother Goose. Given in Gimmel, under guidance of J. Barker, Dramatic Repository, Russell-Street, Covent-Garden. 1809. 12mo.

Herman, 135. Attributed to John Haslewood.

**AUTHENTIC** memoirs of the green-room; including sketches, biographical, critical, and characteristic, of the performers of the Theatres Royal, Drury-Lane, Covent-Garden, and the Haymarket; containing original lives and anecdotes, never before published. London: n. d. (1814). 8vo. With portrait of Miss Stephens.

**MEMOIRS** and intrigues of the green-room. ———. 8vo. Coloured plates.\*

A copy of this occurred in Maidment's sale catalogue, wanting title. This is the only copy I have heard of.

#### **GREVILLE, H. F.**

**MR. GREVILLE'S** Statement of Mr. Naldi's Case. London: 1811. 8vo. 1s.\*

Greville was proprietor of the Argyle Theatre. He engaged Naldi, and the "Case" between them was regarding breach of contract.

**THE Alien**; or, an answer to Mr. Greville's statement. By Giuseppe NALDI (q.v.). 1811.

**A LETTER** to the subscribers of the Opera. By H. F. Greville. London: 1811. 8vo.\*

#### **GREVILLE, Robert Kaye.**

**THE** drama brought to the test of Scripture, and found wanting. Edinburgh: 1830. 12mo. 2s. 6d.

By R. K. Greville. The preface is initialed "R. K. G."

**AN** appeal to Christians on the subject of dramatic entertainments. By Robert Kaye Greville, LL.D. Edinburgh. 1830. 12mo.

#### **GREY, Oliver.**

**AN** apology for the servants. By Oliver Grey. Occasioned by the representation of the farce called High Life below Stairs,

and by what has been said to their disadvantage in the public papers. London: 1760. 8vo. 6d.

Appeared in parts in the *Public Ledger*, May 1760. Seems to be a serious defence of servants in general. "High Life Below Stairs" was first produced at Drury Lane on 31st October 1759.

**GRIFFIN, Benjamin** [1680-1740].

An actor of great merit; author of several plays.

A COMPLETE key to the last new farce *The what d'ye call it*. 1715. [Attributed to Griffin and Theobald. See GAY, John.]

**GRIMALDI, Joseph** [1779-1837].

The most famous of clowns. His "Memoirs," to which Dickens lent his name as editor, is one of the most eagerly sought of dramatic books, but this is on account of the Cruikshank plates, not of any interest or value it possesses theatrically. The plate "The Last Song" is found in two states—one with a border, the other without. Regarding this Mr. A. E. Burnett favours me with these remarks: "Some copies of the first edition have this border, and some not; all bearing date 1838. It is difficult to explain which actually appeared first; and, if there were alterations on Cruikshank's plate, who made them."

MEMOIRS of Joseph Grimaldi. Edited by "Boz." With illustrations by George Cruikshank. London. 1838. 2 vols. 8vo. With portrait and 12 illustrations. (*Published at 15s.*)

The second edition, 2 vols. 8vo., 1846, "A new edition, with notes and additions, revised by Charles Whitehead," has an additional plate, a coloured portrait of Grimaldi as Clown in "Mother Goose," which appears in no other edition, and is an excellent likeness. The third edition, 1853, has the portrait of the first edition, and ten illustrations, and the fourth edition, 1866, has the same. These two editions are in 1 vol. 8vo. The notes are said to have been really written by J. H. Burn.

THE life of Joseph Grimaldi; with anecdotes of his contemporaries. By Henry Downes Miles. London: 1838. 12mo. With portrait and cuts.

**GROSSMITH, William Robert.**

THE life and theatrical excursions of the infant actor, William Robert Grossmith.

On outer cover—

Second edition. The life, &c., of William Robert Grossmith, the celebrated juvenile actor. Reading: printed and published by M. Cowslade and Co. Price, with portrait, one shilling; without portrait, sixpence; to be had of all the Booksellers; and of the Young Roscius himself. 1827. 8vo. pp. 24.

I know nothing of this "Phenomenon."

**GRUNEISEN, C. L.**

THE opera and the press. By C. L. Gruneisen, F.R.G.S.  
London: 1869. 8vo. 1s. 6d.

**GUSTAFSON, Zadel Barnes.**

GENEVIEVE WARD A biographical sketch By Z. B. Gustafson.  
1881.

**GUTHRIE, William.**

MR. GARRICK'S answer to Mr. Macklin's Case. 1743. [Attributed to Guthrie. See MACKLIN, Charles.]

AN essay upon English tragedy. With remarks upon the Abbe de Blanc's Observations on the English stage. By William Guthrie, Esq; n. p. n. d. [London (Waller), about 1747]. 8vo.

**GUTHRY, —.**

ACHILLES dissected: being a compleat key. By Mr. Burnet.  
1733. [See GAY, John.]

**GWYNNE, Eleanor [1650-1687].**

This noted mistress of Charles II. was a fairly good actress in a limited line of parts. The chief interest of her career does not, however, lie in her theatrical history.

MEMOIRS of the life of Eleanor Gwinn, a celebrated courtesan, in the reign of King Charles II. and mistress to that Monarch.  
London. 1752. 8vo.

By John Seymour. Another edition—Dublin: 1754. 12mo. Herman (1752 edition), £2, 6s.

THE story of Nell Gwyn: and the sayings of Charles the Second. Related and collected by Peter Cunningham, F.S.A.  
London. 1852. 8vo. With portraits and illustrations.

Originally published in *Gentleman's Magazine* for 1851, now corrected and enlarged. The preface says: "It must be read as a serious truth, not as a fiction—as a biography, not as a romance." This book, which sold at Daniel's sale in 1864 for 1s. 6d., is now one of the scarcest of theatrical biographies, and fetched 37s. at Mr. Herman's sale, while in a recent catalogue it was priced at 45s. This rise in value is to me inexplicable, and is certainly not attributable either to the beauty or value of the book.

A MEMORIAL of Nell Gwynne, the actress, and Thomas Otway, the dramatist. By William Henry Hart, F.S.A. London.  
1868. 4to. pp. 3.

Reprint of a power of attorney by Nell Gwynne to Mr. James Fraizer to receive her pension. One of the witnesses is Otway. The signatures are in *facsimile*.

**HAINES, Joseph.**

[See HAYNES.]

**HALFORD, J.**

A REPLY to a sermon on the theatre, preached in Richmond Church, on Sunday, August 25, 1839, by the Rev. Edward Hoare, A.M. With brief observations on the drama, dedicated to the inhabitants of Richmond and its vicinity, by J. Halford, (Comedian.) London. 1839. 8vo. pp. 15 including title. 6d.

**HALLIWELL, afterwards HALLIWELL - PHILLIPPS, James Orchard.**

A very distinguished and learned Shakespearean scholar and antiquary, to whose labours we are indebted for much valuable information regarding Shakespeare and his times.

LUDUS Coventriæ. A Collection of Mysteries, formerly represented at Coventry on the Feast of Corpus Christi. Edited by James Orchard Halliwell, Esq. . . . London (Shakespeare Society): 1841. 8vo.

THE management of Covent Garden Theatre vindicated. By James Orchard Halliwell. 1841. [See COVENT GARDEN THEATRE.]

TARLTON's jests, and News out of Purgatory: with notes, and some account of the life of Tarlton, by James Orchard Halliwell, Esq. 1844. [See TARLTON, Richard.]

A DICTIONARY of old English plays, existing either in print or in manuscript, from the earliest times to the close of the seventeenth century; including also notices of Latin plays written by English authors during the same period. By James O. Halliwell, Esq., F.R.S. London: 1860. 8vo.

THE theatre plats of three old English dramas: namely, of the Battle of Alcazar, Frederick and Basilea, and of the Dead Man's Fortune, from the originals, which were suspended near the prompter's station, in the Fortune Theatre, in the latter part of the sixteenth century. Edited by James O. Halliwell, Esq., F.R.S. The fac-similes by Messrs. Ashbee & Dangerfield. London: for private circulation. 1860. Folio.

THE remonstrance of Nathan Field . . . addressed to a preacher in Southwark . . . in the year 1616. [Edited by J. O. Halliwell. 1865. See FIELD, Nathaniel.]



ORIGINAL memoirs and historical accounts of the families of Shakespeare and Hart. By John JORDAN (q.v.). 1865. [Edited by Mr. Halliwell.]

PAPERS respecting disputes which arose from incidents at the death-bed of Richard TARLTON (q.v.). . . . Edited by J. O. Halliwell, Esq. 1866.

NOTICES of players acting at Ludlow, selected from the original manuscripts belonging to the Corporation of that town. By J. O. Halliwell, F.R.S. London: printed in the month of March 1867. 16mo. 12 pp. including title and half-title.

Only ten copies issued.

A COLLECTION of ancient documents respecting the office of Master of the Revels, and other papers relating to the early English theatre, from the original manuscripts formerly in the Haslewood Collection. London: 1870. 8vo.

Only eleven copies issued. Edited by J. O. Halliwell.

Two old theatres. Views of the Globe and the Bear Garden, the former being the theatre belonging to Shakespeare's company of actors, which was erected on the site of the original building that was destroyed by fire in the year 1613, a wood engraving, taken from an unique view of London, published by Visscher in the early part of the reign of Charles the First. Brighton: for private circulation only. 1884. Folio. 30 copies.

**HAM, Rev. J. Panton.**

THE pulpit and the stage. Four lectures, by the Rev. J. Panton Ham with illustrative notes, by Fred. Whymper. London: n. d. (1878). 8vo. With photographic portrait of Mr. Ham. 2s. 6d.

**HAMMOND, Anthony.**

LETTER to A. H. Esq. concerning the STAGE (q.v.). 1698.

**HARDINGE, George.**

CHALMERIANA: or a collection of papers . . . occasioned by reading a late heavy Supplemental Apology for the believers in the Shakespeare papers. 1800. [See IRELAND FORGERIES.]

**HARDY, Robert Burns.**

To the public. [Glasgow     ]

A four-page sheet, 12mo., in reply to J. H. Alexander's Appeal to the public regarding his throwing into prison a poor Showman for infringing his patent.

REPLY to Alexander's second appeal to the public; in which he insults the citizens of Glasgow in his usual style, and basely insinuates, that the meeting held in the Bazaar was not a public meeting; with a brief notice of a visit to the Theatre, &c. &c. By R. B. Hardy.

An eight-page sheet, with no title-page.

**HARLEQUIN.**

THE Harlequin. A journal of the drama. Conducted by the editor of the "Companion to the theatres." With engravings and autographs. London: 1829. 8vo.

Nine weekly numbers, published at 2d.; 1st, May 16, 1829; last, July 11, 1829. An editorial note states that, just as this paper was steadily making its way to popularity, the Stamp Office intimated that it was a newspaper and liable for stamp-duty. This, which was a serious matter in those days, at once stopped the publication. A title-page and index for the nine numbers was issued.

**HARLEY, George Davies.**

A MONODY on the death of Mr. John HENDERSON (q.v.). By George Davies Harley. 1787.

AN authentic biographical sketch of the life, education, and personal character, of William Henry West BETTY (q.v.). 1804.

**HARPER, ———.**

THE lamentation of Mr. H—— during his confinement in Bridewell. 1733.\*

Mr. H—— is Harper the actor, who was proceeded against by Highmore, manager of Drury Lane, as a "rogue and vagabond." He was committed to Bridewell, November 12, 1733, but on trial was discharged upon his own recognisances. See DRURY LANE THEATRE.

**HARPER, Rev. Mr.**

SOME serious remarks on a late pamphlet, entitled, The morality of stage-plays seriously considered. In a letter to a lady. 1757. [See HOME, John.]

**HARRAL, T.**

A MONODY on the death of Mr. John PALMER (q.v.). By T. Harral. 1798.

THE infant Roscius; or, an inquiry into the requisites of an actor: comprising a critical analysis of young Betty's acting, &c. 1804. [See BETTY, W. H. W.]

**HARRIS, Augustus** [1852- ].

The present lessee and manager of Drury Lane, the only one who has made a success in the management since, it might almost be said, David Garrick. The secret of this success lies principally in the thoroughness with which Mr. Harris does everything. He became lessee of Drury Lane in 1879.

"A RUN of Luck" at Drury Lane [A critical analysis of the play] By Wallace L. Crowdy With illustrations. . . . . (Published for Drury Lane Theatre.) London: n. d. (1886). Obl. 8vo. Illustrated. 1s.

"A Run of Luck," written by Augustus Harris and Henry Pettitt, was produced August 28, 1886, and was a tremendous success. This little book is not a copy of the play, which is not published, but an account of the plot, &c.

**HARRIS, Henry.**

A LETTER addressed to the Lord Chamberlain, on the present state of the drama. By George FITZGEORGE (q.v.). 1821.

I presume this is an attack on Henry Harris, who practically assumed the management in 1818.

**HARRIS, Thomas.**

FOR pamphlets relating to the quarrels between him and his partners, see COVENT GARDEN THEATRE (1768).

Harris became part patentee in 1767, and for half a century he and his son, Henry Harris, were managers of Covent Garden.

COALITION, a farce. . . . . Dramatis personæ . . . . Harrass, &c. 1779. [See SHERIDAN, R.B.]

"Harrass" is Harris.

A LETTER to the patentees of Covent Garden Theatre on the conduct of Mr. Harris, the acting manager, who calls it *his* theatre. London: 1780. 4to.

**HARRISON, —.**

HARRISON's theatrical magazine. London: 8vo. 13 vols.\*

This occurs in Lacy's first sale catalogue. I have neither seen nor heard of it elsewhere.

**HARRISON, Elizabeth.**

A LETTER to Mr. John Gay, on his tragedy, call'd, The Captives.

To which is annex'd, a copy of verses to her Royal Highness, the Princess. By Elizabeth Harrison. London (for the author): 1724. 8vo. 6d.

Very favourable to the play.

### HART.

ORIGINAL memoirs and historical accounts of the families of Shakespeare and Hart. By John JORDAN (q.v.). 1865.

Shakespeare's sister, Joan, married one William Hart, from whom was descended Charles Hart, the actor.

### HART, William Henry.

A MEMORIAL of Nell GWYNNE (q.v.) the actress, and Thomas Otway, the dramatist. By William Henry Hart, F.S.A. 1868.

### HARTLEY, David.

PROPOSALS for the security of spectators in any public theatre against fire. By David Hartley, Esq. London: n. d. (1792). 8vo.

### HARTLEY, Mrs. [1751-1824].

A noted actress, of extraordinary personal beauty. Her portraits by Sir Joshua Reynolds are familiar to all.

THE Vauxhall affray. 1773. [See VAUXHALL.]

### HARVEY, D. W.

LETTERS, occasioned by a pamphlet recently published by Rowland Hill, A.M., entitled A warning to professors containing observations on the nature and tendency of public amusements. By D. W. Harvey. London: 1805. 2s.\*

### HARVEY, Francis.

GENEALOGICAL table of the families of Sheridan, Lefanu and Knowles compiled by Francis Harvey. 1875. [See KNOWLES, James Sheridan.]

### HATTON, Joseph.

A well-known and popular *littérateur* and journalist.

REMINISCENCES of Mark LEMON (q.v.). By Joseph Hatton. 1872.

HENRY Irving's impressions of America, narrated . . . by Joseph Hatton. 1884. [See IRVING, Henry.]

THE Lyceum "Faust." By Joseph Hatton. 1886. [Ibid.]

**HAWKINS, Frederick W.**

Journalist. A well-known writer on theatrical subjects, who for some years edited the *Theatre*. Mr. Hawkins has also written a History of French Dramatic Literature.

THE life of Edmund KEAN (q.v.). From published and original sources. By F. W. Hawkins. 1869.

THE THEATRE (q.v.). 1877. (Edited by F. W. Hawkins.)

**HAWKINS, Thomas.**

THE origin of the English drama, illustrated in its various species, viz. mystery, morality, tragedy, and comedy, by specimens from our earliest writers : with explanatory notes by Thomas Hawkins, M.A. of Magdalene College, Oxford. Oxford: 1773. 3 vols. 8vo.

Macready, 21s. ; Herman, 44s.

**HAWKINS, William.**

MISCELLANIES in prose and verse. Containing candid and impartial observations on the principal performers belonging to the two Theatres-Royal ; from January 1773, to May 1775. Likewise strictures on two favourite tragedies, viz. The Orphan and the Fair Penitent. Being part of an epistolary correspondence on those subjects with a young lady. With many other agreeable and interesting articles, such as Pastoral Songs, Epitaphs, &c., &c. By William Hawkins, Gent. London: 1775. 12mo. 2s. 6d.

**HAYES, D.**

AN epistle to C. Churchill, author of the *Rosciad*, &c. By D. Hayes, Esq; London: 1761. 4to. 1s.

Critical of Churchill's opinions, but not abusive. The author defends, among others, Barry and Mossop, whom Churchill specially attacked.

**HAYLEY, William.**

A moderately successful dramatist.

THREE Plays : with a preface, including dramatic observations, of the late Lieutenant-General Burgoyne, by William Hayley, Esq. Chichester: 1811. 8vo.

**HAYMARKET THEATRE.**

The present theatre is the successor of another building erected in 1720 by a builder named Potter, next to the site of which the present theatre stands. The history of the Haymarket, though not so important as that of the Winter Theatres, is yet of great interest; the managers having been such men as Fielding, Foote, the Elder and Younger Colman, Webster, Buckstone, and Bancroft. Mr. Beerbohm Tree, a very notable artist, is the present lessee.

A REVIEW of the present contest between the managers of the Winter Theatres, the little theatre in the Hay-Market, and the ROYALTY THEATRE (q.v.). 1787.

**HAYNE, Joseph.**

Commonly known as "Pea-green" Hayne, from the colour of coat he affected. He seems to have been a poor weak-minded creature.

FULL report of the trial between Miss Foote and J. Hayne, Esq. for a breach of promise of marriage. 1824. [See FOOTE, Maria].

THE rape of Joseph: a mock heroic poem. 1824. [Ibid.]

FACTS illustrative of the evidence on the late trial of Foote v. Hayne. 1825. [Ibid.]

**HAYNES, Joseph [— 1701].**

A noted low comedian and practical joker. He was specially good at speaking prologues and epilogues. He was on the stage from 1672 to 1700.

THE life of the late famous comedian, Jo. Hayns, containing, his comical exploits and adventures, both at home and abroad. London (Nutt): 1701. 8vo. pp. 63. 1 leaf of Dedication to William Mann, Esq., signed "Tobyas Thomas;" 2 leaves "To the reader;" and 1 page of errata.

Very scarce. Attributed to Tom Brown. Daniel (with Aston's "Supplement to Colley Cibber"), 19s.

**HAYNS, Joseph.**

[See HAYNES.]

**HAZLITT, William [1778-1830].**

A great English critic and essayist, whose works on the theatre are most valuable.

MEMOIRS of the late Thomas HOLCROFT (q.v.). . . . continued to the time of his death, from his diary, notes, and other papers. 1816.

The continuation is by Hazlitt.

A VIEW of the English stage ; or, a series of dramatic criticisms. By William Hazlitt. London. 1818. 8vo.

With motto—"For I am nothing if not critical." Other editions : London : 1821. 8vo—London : 1851. 12mo. The criticisms of minor actors are omitted in the latter. This is a book of the greatest interest and historical value. The first edition is now very scarce. Herman, 16s.

THE dramatic scorpion. A satire, in three cantos, with explanatory notes. London. 1818. 8vo. pp. ix. 71. (*Published at 5s.*) 1

Attributed to Hazlitt. Very scarce. Herman, 46s.

BRITISH galleries of art. (By W. Hazlitt.) London : 1824. 8vo.

Contains a notice, in two parts, of Mathews's theatrical gallery, the pictures composing which are now in the Garrick Club.

**HAZLITT, W. Carew.**

A grandson of William Hazlitt, and himself a distinguished bibliographer, critic, and authority on dramatic subjects. He has edited the best edition of his grandfather's works, and his edition of Dodsley's plays is one of the most valuable collections of classical plays.

THE English drama and stage under the Tudor and Stuart princes 1543-1664 illustrated by a series of documents treatises and poems. With a preface and index. Printed for the Roxburghe Library. 1869. 4to.

Edited by W. Carew Hazlitt.

**HEARD, ———.**

THE trial of dramatic genius : a poem. To which are added, a collection of miscellaneous pieces. By the same author. London : n. d. (about 1772). 8vo.

In a copy of this book I have seen a note that it was written by Heard, son of the man who kept the Philobiblion Library.

**HEATH, Charles** (Engraver).

BEAUTIES of the OPERA (q.v.) and Ballet. 1844. (Under the superintendence of Heath.)

**HEBER, Richard.**

A LETTER to Richard Heber, Esq. [By J. MITFORD (q.v.) : on Weber's edition of Ford.] 1812.

**HEDELIN, Francis.**

THE whole art of the stage. Containing not only the rules of the drammatick art, but many curious observations about it.

Which may be of great use to the authors, actors, and spectators of plays. Together with much critical learning about the stage and plays of the Antients. Written in French by the command of Cardinal Richelieu. By Monsieur Hedelin, Abbot of Aubignac, and now made English. London, printed for the author, and sold by William Cadman, &c. 1684. 4to.

**HENDERSON, John** [1747-1785].

An actor of remarkable powers, both tragic and comic, who, with no personal advantages, yet promised to be a rival to Garrick. His Hamlet and his Falstaff were equally famous, and his reading of "John Gilpin" was, says Rogers, "marvellous."

AN essay on the character of Hamlet, as performed by Mr. Henderson, at the Theatre-Royal in the Hay-Market. Second edition. London: n. d. (1777). 8vo.

An appreciative criticism by Frederick Pilon. Ascribed in the Bodleian Catalogue to Thomas Davies. First edition, n. d. (1777). 8vo.

A GENUINE narrative of the life and theatrical transactions of Mr. John Henderson, commonly called the Bath Roscius. London: 1777. 8vo.

By Thomas Davies. Third edition. London: 1778. 8vo.

LETTERS and poems, by the late Mr. John Henderson. With anecdotes of his life, by John Ireland. London: 1786. 8vo.

I have been told confidently that this ought to have a portrait; but, of some dozen copies which I have seen, not one had it: and, in catalogues, I have only once seen a copy with a portrait, which might be, of course, an inserted one. For an account of the relations between Henderson and his biographer, see IRELAND, John.

A MONODY on the death of Mr. John Henderson, late of Covent-Garden Theatre. By George Davies Harley, of the Theatre-Royal, Norwich. Norwich: 1787. 4to.

SHERIDAN's and Henderson's practical method of reading. 1796. [See SHERIDAN, Thomas.]

**HENDERSON, William.**

THE spouter's new guide, containing all the modern prologues and epilogues; including the celebrated address spoken by Mr. Lewis. To which are added the most approved rules for oratory and acting; address to the candidates for theatrical fame of both sexes, by William Henderson, Esq. London: 1796. 12mo.



**HERAUD, John A.**

THE present position of the dramatic poet in England. By John A. Heraud. London: 1841. 8vo. 6d.\*

HENRY Butler's theatrical directory and dramatic almanack for the year 1860. Edited by John A. Heraud. [See BUTLER, Henry.]

THE wreck of the London: a lyrical ballad. London: 1866. [See BROOKE, Gustavus Vaughan.]

**HERBERT, Henry** (an Infant Roscius).

A BIOGRAPHICAL account of Master Herbert, the Infant Roscius! With a brief delineation of his talents, and critiques on his performances. By the author of "The talents of Edmund Kean delineated." Scarborough: 1830. 8vo. pp. 18.

*Only thirty copies printed.*

**HERBERT, Thomas.**

A NOSTRUM for theatrical insipidity; or the legitimate drama, versus horror and hobgoblinism: a satiric poem, (in length 944 lines,) with explanatory notes. By Thomas Herbert . . . London: n. d. (1826). 8vo. 1s. 6d.

**HERFORD, C. H.**

A SKETCH of the history of the English drama in its social aspects being the essay which contained the Le Bas prize, 1880 by C. H. Herford, B.A. Trinity College. Cambridge: 1881. 8vo.

**HER MAJESTY'S THEATRE.**

Vanbrugh's new theatre in the Haymarket was opened 9th April 1705. It was burnt down 17th June 1788; rebuilt 1791; again burnt in 1867. During its existence it has been known as the Queen's Theatre, the Opera House, the King's Theatre, and Her Majesty's Theatre. It is now practically non-existent as a theatre.

A LETTER to a lady concerning the new play house. London (Downing): 1706. 8vo.

A strong attack on theatres, and on the new house in the Haymarket specially. Dated Michaelmas Day, 1705.

THE voice of discord, or the battle of the fiddles. A history of a seditious and unnatural attempt upon the lives and properties of fifty singers and fiddlers. (With French translation). London: 1753. 8vo. 1s.

A FAITHFUL narrative of the late pretended Gun-powder Plot  
By Mr. LOCKMAN (q.v.). 1755.

A "squib" regarding the King's Theatre.

THE Opera rumpus; or, the Ladies in the wrong Box! A serio-comic-operatic burlesque poem! with explanatory notes, by the ablest commentators. London: 1783. 4to.

A poem on the subject of some quarrel about a box at the Opera. The box was the property of some Mr. B—d—d, and Lady Jersey seems to have been the lady turned out of it.

THE case of the opera house fairly stated. London: 1784. 8vo.\*

IDEAS on the Opera, offered to the subscribers, creditors, and amateurs of that theatre. By Mr. Le Texier. Translated from the French. London: 1790. 8vo.

A CONCISE statement of transactions and circumstances respecting the King's Theatre, in the Haymarket. By Mr. Taylor, the proprietor. Together with the official correspondence upon the same subject, between the Rt. Hon. the Lord Chamberlain, and Earl Cholmondeley &c. The second edition. London: 1791. 8vo. 1s.

PANDOLFO attonito! or, Lord Galloway's poetical lamentation on the removal of the Arm-chairs from the pit at the Opera House! (Printed originally in the Morning Herald of May 1, 1800.) With a preface and some remarks by the editor. London: 1800. 8vo.

A LETTER from Philofiddle to the public, on the management of the opera. London: 1805.\*

THE opera glass; exhibiting all the curious proceedings at the King's Theatre; together with the original letters and papers, which have passed between the present proprietors, since the decease of Francis Goold, Esq. joint proprietor with Mr. Taylor in the above property. The whole forms an address to the public. By E. Waters, Esq. sole executor of Mr. Francis Goold, and principal mortgagee of Mr. Taylor's share in the King's Theatre. London. 1808. 8vo.

LETTER to the subscribers of the opera. By H. F. GREVILLE (q.v.). 1811.

KING's Theatre. Regulations to be henceforth observed by the performers at this Theatre. Dated the 1st. of January, 1816. London. 1816. 8vo.

In English, French, and Italian.

A STATEMENT of matters, relative to the King's Theatre. By E. Waters, Esq. Second edition. London. 1818. 8vo.

SEVEN years of the King's Theatre. By John Ebers, late manager of the King's Theatre in the Haymarket. London. 1828. 8vo. Six portraits of performers.

MUSICAL reminiscences chiefly respecting the Italian opera. By the Earl of MOUNT EDGUMBE (q.v.). 1828.

AN explanation of the differences existing between the manager of the Italian Opera and the non-conforming members of the late orchestra. Written among themselves. London. 1829. 8vo. 1s. 6d.

PROSPECTUS of the plan intended to be pursued in the direction of the Italian Opera House, by Thomas Monck Mason, Esq. London. 1831. 8vo. pp. 16.

HER Majesty's Theatre, &c. By an amateur. London. 1838. 12mo.

A criticism on the operatic performances of the previous season.

ENGLISH Opera House. Statement and correspondence between Mr. Balfe and Mr. H. Phillips, relative to the affairs of the above theatre. London. 1841. 12mo. 1s.

A narrative of the quarrel caused by the sudden withdrawal of Phillips, the singer, from his engagement with Balfe, published by the latter.

THE Earl of Dudley, Mr. LUMLEY (q.v.), and Her Majesty's Theatre. 1863.

REMINISCENCES of the opera. By Benjamin Lumley, twenty years director of Her Majesty's Theatre. London. 1864. 8vo. Portrait.

HERONDO, F.

THE world's argument ; or, Justice and the stage. A dramatic debate. By F. Herondo. London : 1887. 4to.

**HEYWOOD, Mrs. E.**

A COMPANION to the theatre, wherein the plan, characters, and design of the most celebrated tragedies and comedies are explain'd. London: 1736. 12mo.\*

**HEYWOOD, Thomas.**

An actor, and a most voluminous dramatic author, who boasts that he had been concerned in the production of two hundred and twenty plays.

AN apology for actors. Containing three briefe treatises. 1 Their Antiquity. 2 Their ancient Dignity. 3 The true use of their quality. Written by Thomas Heywood. . . . London, printed by Nicholas Okes. 1612. 4to.

Other editions, 1610, 4to.; 1642, 8vo. Reprinted in the Somers Collection of Tracts, and by the Shakspeare Society. Collation—Title, 1 leaf: Dedication, 1 leaf; "To . . . the Citty-actors," 1 leaf; "To the Ivdiciall Reader," 1 leaf; verses, 4 leaves; Apology, 23 leaves (B to G 3); "To . . . Nicholas Okes," 1 leaf.

THE actors vindication, containing, three brief treatises, viz. I. Their Antiquity. II. Their antient Dignity. III. The true use of their quality. Written by Thomas Heywood. . . . London, Printed by G. E. for W. C. n. d. (1658). 4to.

Collation—Title, 1 leaf: Dedication, signed "W. C.," 1 leaf; "To the Actors," and "To the Reader," signed by Heywood, 2 leaves; verses, 4 leaves; pp. 46. This is a reprint of the previous volume, for W. C., who initials the dedication.

A REFVTATION of the Apology for actors. 1615. [See GREEN, J.]

**HIBERNIAN.**

THE Hibernian Rosciad. Dublin: 1765. 8vo.\*

**HIFFERNAN, Paul [1719-1777].**

A rather rascally hack-writer, who hung about the stage and actors, writing plays, blackmailing, begging, and borrowing.

NARRATIVE of the barbarous and bloody murder of P—l H—ff—n, M.D. Committed by himself, on Monday the 17th day of October inst. Being a letter from Mr. R—d D—ck—n of S—l—r-C—t Castle-Street, Dublin, to J—n B—ne, Esq; at the Hague. [London: 1748.] 8vo.

The British Museum copy is so much cut that no place or date is left.

THE tuner. 1754. [By Hiffernan. See TUNER.]

DRAMATIC Genius. In five books. By Paul Hiffernan, M.D. London: 1770. 4to.

FOOTE's Prologue Detected ; with a miniature-prose epilogue of his manner in speaking it. 1770. [See FOOTE, Samuel.]

AN appendix to Foote's Prologue detected. 1770. [Ibid.]

I believe I am correct in attributing these to Hiffernan. See the Garrick Correspondence, i. 390.

### HIGHMORE, John.

Patentee of Drury Lane. He purchased half of Booth's share in the patent, and the whole of Cibber's, in 1732-33. At the beginning of the next season the actors, headed by Theo. Cibber, revolted, and before the end of it, Highmore sold his share to Fleetwood. Theo. Cibber's conduct was, as usual, that of a scoundrel.

A LETTER from Theophilus CIBBER (q.v.), comedian, to John Highmore, Esq; (1733).

### HILL, Aaron [1685-1750].

A dramatic author of high character and attainments. He was a most benevolent and amiable character, and stands out in strong relief to the average dramatist of his time. His dispute with Pope, regarding the latter's mention of him in the "Dunciad," is well known. "The Actor," 1750-55, is, I think erroneously, attributed to him.

THE prompter, a theatrical paper. London : 1734-36. Folio.\*

By Aaron Hill. One hundred and seventy-three numbers form the complete set. Curiously enough, the British Museum has not a single number of this important paper.

THE art of acting. Part 1. Deriving rules from a new principle, for touching the passions in a natural manner. An essay of general use, to those who hear, or speak in public, and to the practisers of many of the elegant arts ; as Painters, Sculptors, and Designers : but adapted, in particular, to the stage : with view to quicken the delight of audiences, and form a judgment of the actors, in their good, or bad, performances. London (Osborn) : 1746. Folio.

Dedication signed "A. Hill."

### HILL, Benson Earle.

PLAYING about ; or theatrical anecdotes and adventures, with scenes of general nature, from the life ; in England, Scotland, and Ireland, by Benson Earle Hill. . . . London : 1840. 2 vols. 8vo.

Hill was an artillery officer, smitten with theatrical mania. A very unfavourable idea of his manners is conveyed in the "Memoirs of Charles Mathews," vol. iii., chap. 6, if, as is generally stated, he is the amateur referred to.

**HILL, John** [about 1716-1775].

This notorious character was a quack doctor, who dabbled in all sorts of literature. Davies says of him :—"He spared no character of friend or foe, when either his malice was to be gratified or his purse to be made heavier." He was a noted slanderer and scandal-monger, and was always engaged in paper feuds, accounts of some of which will be found below. Garrick's happy epigram on his abilities as physician and dramatist is well known :—

"For physic and farces, his equal there scarce is ;  
His farces are physic, his physic a farce is."

**ORPHEUS.** An English opera. By John Hill. London : 1740. folio.\*

In the preface he accuses Rich, manager of Covent Garden, of having stolen his pantomime of "Orpheus and Eurydice" from this work, which had been submitted to him and rejected. Rich effectually rebutted the accusation.

**MR. Rich's answer to the many falsities and calumnies advanced by Mr. John Hill.** 1739. [See **RICH, John.**]

An answer to the many plain and notorious lyes advanc'd by Mr. John Rich, Harlequin ; and contain'd in a pamphlet, which he vainly and foolishly calls, An Answer to Mr. Hill's preface to Orpheus. By Mr. John Hill. London (Clarke) : 1740. 8vo.

He says that the title-page of Rich's answer is by Theo. Cibber ; the head, tail, and certain dark passages in the middle, Mr. Theobald's ; the impertinence, Captain Egan's ; and the folly, Mr. Rich's own.

**THE Actor.** (Probably by Dr. John Hill.) 1750-55. [See **ACTOR.**]

**A LETTER** from Henry Woodward, to Dr. John Hill. 1752.

For this pamphlet, and others relating to it, see **WOODWARD, Henry.**

**WHIPPING** rods, for trifling, scurrhill, scriblers ; as . . . . Spector hill. 1752. [See **FOOTE, Samuel.**]

**A LETTER** to the Hon. author of the new farce, called the Rout. To which is subjoined, an epistle to Mr. G——k, upon that, and other theatrical subjects. With an appendix ; containing some remarks upon the new-revived play of Antony and Cleopatra. London : 1759. 8vo. 1s.

This pamphlet is a vigorous attack on the "Rout," a farce in two acts, which was a deplorable failure. Hill did not announce himself as the author, but gave out that it was written by a "Person of Honour." This produced the following epigram :—

Says a friend to the Doctor, "Pray give it about  
That this farce is not yours, or you'll miss of the pelf ;

What had come of your *Nerves*, or your *P—x*, or your *Gout*,  
 Had these embryos crawl'd forth as begot by yourself?  
 Let your Muse, as your pamphlets, come forth (I advise ye)  
 Like a goddess of old, with a cloud cast upon her."  
 "You're right," quoth the Doctor, "and more to disguise me,  
 I'll give myself out for a *Person of Honour*."

To David GARRICK, Esq. (q.v.); the petition of I. In behalf  
 of herself and her sisters. 1759.

By John Hill.

#### HILL, Mrs.

Mrs. HILL's apology for having been induced, by particular  
 desire and the most specious allurements that could tempt female  
 weakness to appear in the character of Scrub, *Beaux Stratagem*.  
 London: 1786. 4to.\*

I have not seen this, nor do I know who Mrs. Hill is; but, strangely  
 enough, Mrs. Abington played Scrub in 1786. I am disposed to fancy  
 that this may be a satirical hit at her.

#### HILL, Richard.

A LETTER from Richard Hill, Esq; to his friend near Shrews-  
 bury, containing some remarks on a letter signed a Player.  
 Which letter is also prefixed. Shrewsbury: 1767. 8vo.

The letter by a Player accuses Hill, who was a magistrate, of grievously  
 oppressing some poor strolling actors. Hill's reply is pretty much the  
 usual cant.

#### HILL, Rowland.

APHORISTIC observations proposed to the consideration of the  
 public, respecting the propriety of admitting theatrical amuse-  
 ments into country manufacturing towns. By Rowland Hill, A.M.  
 Late of St. John's College, Cambridge. London: 1790. 12mo.

AN expostulatory letter to the Rev. W. D. Tattersall, A.M.  
 Rector of Westbourne, Sussex, and Vicar of Wotton-Underedge,  
 Gloucestershire. In which the bad tendency of the admission of  
 stage amusements, in a religious and moral point of view, is  
 seriously considered. By Rowland Hill, A.M. . . . London:  
 1795. 8vo.

A WARNING to professors; containing aphoristic observations  
 on the nature and tendency of public amusements: with remarks  
 on some anonymous publications, in two letters to the Rev.  
 George Burder. By Rowland Hill, A.M. London: 1833. 12mo.

The first edition, I believe, was published in 1805.

LETTERS, occasioned by a pamphlet recently published by Rowland Hill, A.M., entitled *A warning to professors*. 1805. [See HARVEY, D W .]

AN address to Rowland Hill . . . on his pamphlet, entitled, *A warning to professors*. By V. McCULLA (q.v.).

#### HILTON, Miss.

A CRITIQUE on the performance of Juliana, in "The Honey-moon," by Miss Hilton. By the author of "The talents of Edmund Kean delineated;" "Biographical account of Master Herbert, the Infant Roscius," &c. &c. Scarborough: printed (only 30 copies) for John Cole. 1831. 12mo. 4 pp.

Very favourable. Miss Hilton was a member of the Liverpool company. I understand that this was written, as well as published, by Cole, who dabbled in literature.

#### HIPPISLEY —.

A DISSERTATION on comedy: in which the rise and progress of that species of the drama is particularly consider'd and deduc'd from the earliest to the present age. By a student of Oxford. London (Lowndes): 1750. 8vo. 18.

Always attributed to Hippisley, who was, I suppose, the son of the well-known comedian.

#### HISTORIA HISTRIONICA.

HISTORIA Histrionica: an historical account of the English stage; shewing the ancient use, improvement, and perfection of dramattick representations in this nation. In a dialogue of plays and players. . . . London: printed by G. Groom, for William Hawes, at the Rose in Ludgate Street. 1699. 8vo.

Reprinted in Dodaley's *Old Plays*, vol. i., by J. Payne Collier; with *Old English Dramas*, by White, 1830; also with Cibber's *Apology*, third edition. I have not been able to see a copy of the original edition. It was written by James Wright.

#### HISTORY.

THE history of the stage. In which is included, the theatrical characters of the most celebrated actors who have adorn'd the theatre. Among many others are the following, viz. Mr. Betterton, Mr. Montfort, Mr. Dogget, Mr. Booth, Mr. Wilks, Mr. Nokes. Mrs. Barry, Mrs. Montfort, Mrs. Gwin, Mrs. Bracegirdle, Mrs. Porter, Mrs. Oldfield. Together with, the theatrical life of Mr. Colly Cibber. London (Miller): 1742. 8vo.

A "boil-down" of Cibber's *Apology*.



**HISTRIONADE.**

THE histrionade: or, theatric tribunal; a poem, descriptive of the principal performers at both houses. In two parts. By Marmaduke Myrtle, Esq. London: 1802. 8vo. 2s. 6d.

**HISTRIONIC.**

HISTRIONIC epistles. 1807. [See DUBLIN.]

HISTRIONIC topography . . . with notices, written by Mr. J. Norris BREWER (q.v.). 1818.

**HITCHCOCK, Robert** [—1809].

Actor. He was prompter at the Haymarket in the elder Colman's time, and afterwards prompter at Dublin.

AN historical view of the Irish stage; from the earliest period down to the close of the season 1788. Interspersed with theatrical anecdotes, and an occasional review of the Irish dramatic authors and actors. By Robert Hitchcock, prompter of the Theatre-Royal, Dublin. Dublin: 1788 and 1794. 2 vols. 12mo.

Second volume omits "prompter" in author's designation. This history, although intended to extend to 1788, ends with the season of 1774. Lacy 5s. 6d. and 7s.

**HOADLEY, Dr. Benjamin.**

AN examen of the new Comedy, call'd the Suspicious Husband. With some observations upon our dramattick poetry and authors; to which is added, a word of advice to Mr. Garr—ck; and a piece of secret history. London (Roberts): 1747. 8vo. pp. 56 including title.

Dr. Hoadley's "Suspicious Husband" is one of the best comedies ever written. The "Word of Advice" to Garrick is a criticism of Foote's "Treatise on the Passions;" and the "Piece of Secret History" is a "sell."

THE Roman and English comedy consider'd and compar'd. With remarks on the Suspicious Husband. By S. FOOTE (q.v.). 1747.

**HOARE, Rev. Edward.**

A REPLY to a sermon on the theatre, preached by the Rev. Edward Hoare, A.M. By J. HALFORD (q.v.). 1839.

**HODSON, Henrietta.**

A LETTER from Miss Henrietta Hodson, an actress, to the members of the dramatic profession, being a relation of the persecutions which she has suffered from Mr. William Schwenk

Gilbert, a dramatic author. n. p. n. d. [London : April 1877.] 8vo. pp. 22.

A LETTER addressed to the members of the dramatic profession in reply to Miss Henrietta Hodson's pamphlet. By W. S. Gilbert. [London : 1877.] 8vo.

Miss Hodson replied to this pamphlet by a long letter in the *Era*.

**HODSON, William**, Fellow of Trinity College, Cambridge.

**ZORAIDA** : a tragedy. As it is acted at the Theatre-Royal in Drury-Lane. To which is added a postscript, containing observations on Tragedy. London : 1780. 8vo.

Genest says that the Postscript is better "worth reading than the play itself—his friends at Cambridge compared him to a man with a dark lantern, casting a light on everybody but himself."

**HOLBROOK, Ann C.**

THE dramatist ; or, memoirs of the stage. With the life of the authoress, prefixed, and interspersed with, a variety of anecdotes, humorous and pathetic. By Ann Catherine Holbrook, late of the New Theatre-Royal, Manchester. Birmingham : 1809. 8vo.

**HOLCROFT, Thomas** [1745-1809].

A noted dramatist, whose "Road to Ruin" still holds the stage. Holcroft was an advanced Liberal in politics, and was one of the persons accused of high treason in 1794.

MEMOIRS of the late Thomas Holcroft, written by himself, and continued to the time of his death, from his diary, notes, and other papers. London : 1816. 3 vols. 12mo. Portrait. 12s. 4

Herman, 27s. Other editions—London : 1852. 8vo. London : 1857. 12mo. The continuation is by William Hazlitt.

**HOLMAN, Joseph George** [about 1764-1817].

I believe Holman died in America, where he was manager of a theatre. He was the writer of this pamphlet.

A STATEMENT of the differences subsisting between the proprietors and performers. 1800. [See COVENT GARDEN THEATRE.]

**HOME, Rev. John** [1724-1808].

The noted author of "Douglas," which caused the fiercest storm in Scotch religious circles that ever raged over the theatre. "Douglas" was produced first in Edinburgh, 14th December 1756, then at Covent Garden, 14th March 1757. It was conspicuously successful, and still remains a popular play. Home was persecuted by the Church, and resigned his charge ; but this ill-treatment commended him to the Earl of Bute.

AN argument to prove that the tragedy of Douglas ought to be publicly burnt by the hands of the hangman. Edinburgh : 1757. 8vo. 3d.

**THE players scourge :** or a detection of the ranting prophanity and regnant impiety of stage plays, and their wicked encouragers and frequenters ; and especially against the nine prophane Pagan priests, falsely called ministers of the gospel, who countenanced the thrice cursed tragedy called Douglas. n. p. n. d. (Edinburgh : 1757.) 8vo. Initialed H. I.

A most scurrilous attack upon Home and his supporters, who are accused in it of profanity, impiety, swearing, Sabbath-breaking, conniving at adultery, drinking, calling for profane songs, such as "De'il Stick the Minister," &c.

**THE** second part of the players scourge exhibited to the world. Wherein is contained the true character of playhouses, play-actors, & play-haunters. With an humble advice to the occupant upon the throne. By J—n H—ne. (Edinburgh.) n. p. 1768. 8vo.

I have seen "The Players Scourge" attributed to the Rev. Adam Gibb, Edinburgh ; but I do not know on what authority.]

**THE** morality of stage-plays seriously considered. Edinburgh : 1757. 8vo.

A defence of "Douglas." By Adam Ferguson.

**SOME** serious remarks on a late pamphlet, entitled, The morality of stage-plays seriously considered. In a letter to a lady. Edinburgh : 1757. 8vo.

By Rev. Mr. Harper.

**A LETTER** to Mr. David Hume, on the tragedy of Douglas ; its analysis : and the charge against Mr. Garrick. By an English critic. London : 1757. 8vo. 4d.

**APOLOGY** for the writers against the tragedy of Douglas. With some remarks on that play. Edinburgh : 1757. 8vo. 2d.

**THE** theatrical examiner : with a short consideration on Douglas. 1757. [See THEATRICAL.]

**THE** usefulness of the Edinburgh theatre seriously considered. 1757.

An oblique attack on "Douglas." [See EDINBURGH.]

**AN** address to the Synod of Lothian and Tweeddale, concerning Mr. Home's tragedy and Hume's Moral Essays. (No title-page.) 8vo. 8 pp.

A LETTER to the Reverend the Moderator, and members of the Presbytery of Haddingtoun. Edinburgh: 1757. 12mo.

DOUGLAS, a tragedy, weighed in the balances, and found wanting. Being an answer to two important questions respecting that performance. In a letter from a gentleman to his friend. Edinburgh: 1757. 8vo. 6d.

THE philosopher's opera. n. p. n. d. (Edinburgh: 1757.) 8vo. 4d.  
An attack on "Douglas."

THE immorality of stage-plays in general, and of the tragedy called Douglas, in particular, briefly illustrated; in a letter from Athelstaneford to the Moderator of the Presbytery of Haddingtoun. Edinburgh: 1757. 8vo.

THE seven champions of the stage: in imitation of Gill Morice. An excellent new old fashion'd song all to the melancholy tune of Gill Morice; except the 17th. 18th. and 19th. stanzas which ought to be sung to the merry tune of the C——s are coming O ho! n. p. (Edinburgh): 1757. 12mo.

A satire on Home. Very rare.

THE deposition, or fatal miscarriage: a tragedy. (Edinburgh: 1757.) 8vo. 2d.

A satire on Home. I cannot tell whether the above is the full title, as I fancy that the copy I saw may have wanted the title-page, and that this may be only the half-title.

THE story of the tragedy of Agis, with observations on the play. London: 1758. 8vo.\*

"Agis," produced at Drury Lane, February 21, 1758, was not a success.

HONE, William.

MEMOIRS of Richard Brinsley SHERIDAN (q.v.). 1816.

ANCIENT Mysteries described, especially the English Miracle Plays, founded on Apocryphal New Testament story, extant among the unpublished manuscripts in the British Museum; including notices of ecclesiastical shows, the Festivals of Fools and Asses—the English Boy Bishop—the descent into Hell—the Lord Mayor's Show—the Guildhall Giants—Christmas Carols, &c. By William Hone. With engravings on copper and wood. London: 1823. 8vo.

Hone also published "The Apocryphal New Testament"—fourth edition: 1820-21. 8vo.,—"A work," says Lowndes, "very necessary to enquirers into the origin of dramatic representations."

**HOOK, Theodore Edward.**

Hook wrote many dramatic pieces, but his most noted production was the following farce.

THE fourth edition. *Killing no murder: a farce: in two acts, as performed with great applause at the Theatre Royal, Haymarket: with the original preface, the scene suppressed by order of the Lord Chamberlain; and a new preface.* Written by Theodore Edward Hook, Esq. The music by Mr. Hook, Sen. London: 1809. 8vo. 2s.

Mr. Larpent, the Reader of Plays, being a Methodist, caused this farce to be prohibited, because there was a scene in it in which Methodists were ridiculed. Hook cut out the prohibited scene, and inserted a passage in which Larpent was obviously held up to ridicule. This, having no reference either to politics or religion, the Licensor could not prohibit, and Hook had the satisfaction of holding up his oppressor to universal derision. The dispute was, of course, a magnificent advertisement for the farce, which was produced July 1, 1809.

REMINISCENCES of Michael KELLY (q.v.). 1826. (Compiled by Hook.)

**HORNE, Richard Hengist.**

WAS Hamlet mad? Being a series of critiques on the acting of the late Walter MONTGOMERY (q.v.). Edited by R. H. Horne. 1871.

**HORNECK, Anthony, D.D.**

A TESTIMONY against stage-plays. Being an extract of a letter written to a young gentleman, by the reverend and learned Anthony Horneck, D.D. . . . . n. p. (London): 1730. Sm. 8vo.

**HOULTON, Robert.**

A REVIEW of the Musical Drama of the Theatre Royal, Drury Lane, for the years 1797-98-99 & 1800. Which will tend to develop a system of private influence injurious to musical emulation, and public entertainment—and to elucidate several interesting points of matter in Mrs. Plowden's late distinguished publication. Addressed to the proprietors of the Theatre. By R. Houlton, M.B. London: 1801. 8vo.

Mrs. Plowden's publication was, I suppose, her comic opera "Virginia," which was damned the first night—D. L., 30th October 1800.

**HUGHES, John** [1677-1720].

This excellent poet's tragedy of "The Siege of Damascus" was produced at Drury Lane on 17th February 1720, on which night Hughes died.

THE history of the Siege of Damascus, by the Saracens, in the year 633. As it is related by Abu Abdo'llah Mohammed Ebn Omar Alwákidi, the Arabian historian. Very useful for the readers and spectators of the tragedy of the Siege of Damascus, written by Mr. John Hughes. London: 1720. 8vo. 6d.

AN explanation of the several Arabick terms us'd in the Siege of Damascus written by Mr. Hughes. With a short account of the historical siege, and the life of Mahomet, as far as is necessary to the better understanding the play. Likewise a history of the ancient and present state of the city of Damascus. London (Brotherton and others): n. d. (1720). 8vo.

**HULL, Thomas** [1728-1808].

MR. HULL's case, addressed to the consideration of the public, with the advertisement at the end. Bath: 1759. 8vo.\*

Hull is best known as the founder of the Theatrical Fund. What this pamphlet refers to I cannot say. In 1759 Hull seems to have left Bath and come to Covent Garden.

**HUME, David.**

A LETTER to Mr. David Hume, on the tragedy of Douglas. 1757. [See HOME, John.]

**HUNT, James Henry Leigh** [1784-1859].

CRITICAL essays on the performers of the London theatres, including general observations on the practise and genius of the stage. By the author of the theatrical criticisms in the weekly paper called The News. London: 1807. Sm. 8vo. With engraved title-page. (*Published at 8s.*)

An advertisement opposite the title-page states that the author has quitted the *News*, and now writes exclusively for the *Examiner*, a prospectus of which is at the end of the volume. This little book is becoming very scarce.

Two papers: a theatrical critique, and an essay (being No. 999 of the Pretender) on sonnet-writing, and sonnet-writers in general, including a sonnet on myself; attributed to the editor of the *Ex-m-n-r*. Preceded by proofs of their authenticity, founded upon the authority of internal evidence. London: 1819. 8vo.

A furious attack on Leigh Hunt, one of whose theatrical notices is parodied in it.

**HUNT, Thomas.**

THE vindication : or the parallel of the French Holy-League, and the English League and Covenant, turn'd into a seditious libell . . . . by Thomas Hunt. . . . Written by Mr. DRYDEN (q.v.). 1683.

**HUTTON, Laurence.**

A distinguished American essayist and critical writer. He has edited a series of biographies of famous American actors.

ACTORS and actresses of Great Britain and the United States. . . . Edited by Brander Matthews and Laurence Hutton. 1886. [See ACTOR.]

**ILLUSTRATED SPORTING AND DRAMATIC NEWS.**

THE Illustrated Sporting and Dramatic News. London : 1874. Folio. 6d. weekly. (Still appearing.)

No. 1, February 28, 1874. The excellent criticism and information on theatrical matters, for which this successful weekly is noted, are supplemented by the extremely clever and humorous criticisms of the "Captious Critic," originally done by Wallis and William Mackay. The drawings are now done by Alfred Bryan, the letterpress by Montague Vizetelly.

**INCHBALD, Mrs. Elizabeth [1753-1821].**

A well-known dramatist and novelist, who was also an actress. She edited two collections of English plays and one of farces.

THE wise man of the East ; or, the apparition of Zoroaster, the son of Oromases, to the theatrical midwife of Leicester Fields. By Thomas DUTTON (q.v.). 1800.

A satire on Mrs. Inchbald.

THE heir at law ; a comedy. . . . Written by George COLMAN, the Younger (q.v.). 1808.

With a letter to Mrs. Inchbald.

MEMOIRS of Mrs. Inchbald : including her familiar correspondence with the most distinguished persons of her time. To which are added The massacre, and A case of conscience ; now first published from her autograph copies. Edited by James Boaden, Esq. London : 1833. 2 vols. 8vo. Portrait.

Lacy, 10s. 6d.

**INCLEDON, Charles [1757-1826].**

One of the greatest of English singers—"the English Ballad Singer," as he described himself. He was originally a common sailor.

A STATEMENT of the differences subsisting between the proprietors and performers. 1800. [See COVENT GARDEN THEATRE]

**INGLEBY, Clement Mansfield.**

Was Thomas Lodge an actor? An exposition touching the social status of the playwright in the time of Queen Elizabeth. By C. M. Ingleby. London: 1868. 4to.\*

**INGLIS, Ralston.**

The dramatic writers of Scotland. By Ralston Inglis. Glasgow: 1868. 12mo.

A curious little book, now getting very scarce.

**INNES, Frederick Maitland.**

On the causes of the decline of the drama, and the means by which its reputation may be vindicated. With a letter addressed to the manager of the Theatre-Royal, Edinburgh. By F. M. I. Edinbrough: 1834. 12mo. 9d.

The letter to Mr. Murray, manager of the Edinburgh Theatre-Royal, is signed F—d—k M—t—d I—n—s.

**IRELAND.**

[For works relating to the stage in Ireland see DUBLIN.]

**IRELAND FORGERIES.**

These famous forgeries were supposed to be done by the youth William Henry Ireland; but there can be little doubt that his father, Samuel Ireland, was practically the culprit. Their relation to the stage is in connection with the notorious "Vortigern," produced at Drury Lane by Sheridan on 2d April 1796. This the audience had the good sense to condemn before hearing it all. There are numerous pamphlets connected with these forgeries.

MISCELLANEOUS papers and legal instruments under the hand and seal of William Shakspeare: including the Tragedy of King Lear and a small fragment of Hamlet, from the original MSS. in the possession of Samuel Ireland, of Norfolk Street. . . . London: 1796. Folio. [Facsimiles of the original papers.]

Second edition—London: 1796. 8vo.

A LETTER to George Steevens, Esq. containing a critical examination of the papers of Shakspeare; published by Mr. Samuel Ireland. To which are added, extracts from Vortigern. By James Boaden, Esq. . . . London: 1796. 8vo. 2s. 6d.

FAMILIAR verses, from the Ghost of Willy Shakspeare to Sammy Ireland. To which is added, Prince Robert: an auncient ballad. . . . London: 1796. 8vo. 1s.

By G. M. Woodward or — Orton (*Lowndes*).



SHAKSPEARE's manuscripts, in the possession of Mr. Ireland, examined, respecting the internal and external evidences of their authenticity. By Philalethes. London: 1796. 8vo.\*

By Colonel F. Webb (*Lowndes*).

FREE reflections on Miscellaneous papers and legal instruments, under the hand and seal of William Shakspeare, in the possession of Samuel Ireland, of Norfolk-Street. . . . To which are added, Extracts from an unpublished MS. play, called *The Virgin Queen*. Written by, or in imitation of, Shakspeare. . . . London: 1796. 8vo. [By F. G. Waldron.]

A COMPARATIVE review of the opinions of Mr. James Boaden, (Editor of the *Oracle*) in February, March, and April, 1795; and of James Boaden, Esq. (Author of *Fountainville Forest*, and of a *Letter to George Steevens, Esq.*) in February, 1796, relative to the Shakspeare MSS. By a friend to consistency. London: n. d. (1796). 8vo.\*

Lowndes says this is written by Mat. or John Wyatt.

VORTIGERN under consideration; with general remarks on Mr. James Boaden's *Letter to George Steevens, Esq.* relative to the manuscripts, drawings, seals, &c. ascribed to Shakspeare, and in the possession of Samuel Ireland, Esq. London: 1796. 8vo.

By W. C. Oulton (*Mullins*).

PRECIOUS relics; or the tragedy of Vortigern rehearsed. A dramatic piece. In two acts. Written in imitation of *The Critic*. As performed at the Theatre-Royal, Drury-Lane. . . . London: 1796. 8vo. 1s. 6d.

AN inquiry into the authenticity of certain miscellaneous papers and legal instruments, published Dec. 24, MDCCXCV. and attributed to Shakspeare, Queen Elizabeth, and Henry, Earl of Southampton: illustrated by fac-similes of the genuine hand-writing of that nobleman, and of her majesty; a new fac-simile of the hand-writing of Shakspeare, never before exhibited; and other authentick documents: in a letter addressed to the Right Hon. James, Earl of Charlemont, by Edmond Malone, Esq. London: 1796. 8vo. With three plates of facsimiles.

AN authentic account of the Shaksperian manuscripts, &c.

By W. H. Ireland. London (printed for J. Debrett): 1796. 8vo. Title 1 leaf: pp. 43. 1s.

Very scarce indeed. Lowndes says, "The original edition having become very scarce, selling for upwards of £1, 1s., fifty copies were printed in imitation of it by Barker of Russell Street, which reached the same price." Daniel, 7s.

ORIGINAL letters, &c. of Sir John Falstaff and his friends; now first made public by a gentleman, a descendant of Dame Quickly, from genuine manuscripts which have been in the possession of the Quickly family near four hundred years. London: 1796. 12mo. Frontispiece.\*

MR. IRELAND'S vindication of his conduct, respecting the publication of the supposed Shakspeare MSS. Being a preface or introduction to a reply to the critical labors of Mr. Malone, in his "Enquiry into the authenticity of certain papers, &c. &c." London: 1796. 8vo.

AN investigation of Mr. Malone's claim to the character of scholar, or critic, being an examination of his Inquiry into the authenticity. of the Shakspeare manuscripts, &c. By Samuel Ireland. London: n. d. (1797). 8vo.

The first leaf (pp. 1-2) has been cancelled. The alteration is only in the heading of the pamphlet, one being, "A Reply to an Enquiry, &c.;" the other, "An Investigation, &c." I have seen only one copy with the cancel.

AN apology for the believers in the Shakspeare-papers, which were exhibited in Norfolk-street. London: 1797. 8vo. [By George Chalmers.]

A SUPPLEMENTAL apology for the believers in the Shakspeare-papers: being a reply to Mr. Malone's answer, which was early announced, but never published: with a dedication to George Steevens, F.R.S.S.A. and a postscript to T. J. Mathias, F.R.S.S.A. the author of the Pursuits of literature. By George Chalmers, F.R.S.S.A. London: 1799. 8vo.

VORTIGERN, an historical tragedy, in five acts; represented at the Theatre Royal, Drury Lane, on Saturday, April 2, 1796. London: 1799. 8vo. With preface by Samuel Ireland.

HENRY the Second, an historical drama, supposed to be written

by the author of *Vortigern*. London: 1799. 8vo. With prefatory advertisement by Samuel Ireland.

There is a general title-page for these two plays—"Vortigern, an historical tragedy, in five acts; represented at the Theatre Royal, Drury Lane. And Henry the Second, an historical drama. Supposed to be written by the author of *Vortigern*. London: n. d." (1799.)

ANTENOR's letter to George Chalmers, Esq. F.R.S.S.A. author of an *Apology for the believers in the Shakspeare Papers*, and of a postscript to the *Apology*. London: 1800. 8vo.\*

CHALMERIANA: or a collection of papers literary and political, entitled, *Letters, verses, &c. occasioned by reading a late heavy Supplemental apology for the believers in the Shakspeare Papers by George Chalmers, F.R.S.S.A. Arranged and published by Mr. Owen Junior, of Paper Buildings, Inner Temple; assisted by his friend and clerk, Mr. Jasper Hargrave. Reprinted from the Morning Chronicle, in which they first appeared.* London: 1800. 8vo.\*

THE confessions of William-Henry Ireland. Containing the particulars of his fabrication of the Shakspeare manuscripts; together with anecdotes and opinions (hitherto unpublished) of many distinguished persons in the literary, political, and theatrical world. London: 1805. 8vo. With facsimiles. (*Published at 7s. 6d.*)

Lacy, 7s.

VORTIGERN; an historical play; with an original preface. By W. H. Ireland. Represented at the Theatre Royal, Drury Lane, on Saturday, April 2, 1796, as a supposed newly-discovered drama of Shakspeare. London: 1832, 8vo. With facsimile. (*Published at 3s. 6d.*)

IRELAND, John.

Was a watchmaker. He was an intimate friend of Henderson, the actor, and is said to have persuaded the latter to invest £600 in his business. Ireland, however, who was an enthusiastic dabbler in literature, neglected his business, and the money was lost. Henderson naturally resented this misconduct, and the two never became friendly again. After the actor's death, Ireland, probably repentant, published a memoir of his former friend.

LETTERS and Poems, by the late Mr. John HENDERSON (q.v.). With anecdotes of his life, by John Ireland. 1786.

IRELAND, Samuel.

[See IRELAND FORGERIES.]

IRELAND, William Henry.

[See IRELAND FORGERIES.]

**IRISH.**

THE Irish dramatic censor. 1811-12. [See DUBLIN.]

**IRISH STAGE.**

[For works relating to the Irish stage see, generally, DUBLIN.]

A GENERAL history of the stage; (more particularly the Irish theatre). By W. R. CHETWOOD (q.v.). 1749. (Dublin edition.)

THE battle of the players. 1762. [See BATTLE.]

THE Hibernian Rosciad. 1765. [See HIBERNIAN.]

AN historical view of the Irish stage. By Robert HITCHCOCK (q.v.). 1788-94.

AN historical essay on the Irish stage. By Joseph C. WALKER (q.v.). 1789.

AN answer to the memoirs of Mrs. BILLINGTON (q.v.). With the life . . . of Richard Daly, Esq. and an account of the present state of the Irish theatre. 1792.

**IRVING, Edward.**

SHAKESPEARE, and honest King George, versus Parson Irving and the Puritans. 1824. [See SHAKESPEARE.]

**IRVING, Henry [1838- ].**

John Henry Brodribb Irving, certainly the most remarkable actor of this generation, and the legitimate successor of Betterton, Garrick, Kemble, and Edmund Kean, learned his art in the laborious days of stock companies, now, alas! things of the past. He made his first appearance on the stage at Sunderland, on September 29, 1856, and his first London appearance at the Princess's on September 24, 1859. Not being satisfied with the opportunities afforded him, he went into the country again, and it was not till October 6, 1866, that he played in London as a leading actor. This was at the St. James's Theatre, and his part was Doricourt in "The Belle's Stratagem." At the Vaudeville on June 4, 1870, he appeared as Digby Grant in the "Two Roses;" and at the Lyceum, on November 25, 1871, he took his place as the leading actor on the English stage by his playing of Mathias in "The Bells." Charles I., Eugene Aram, Richelieu, Philip (in "Philip") followed; then on October 31, 1874, came his crowning triumph, Hamlet, which he played for 200 consecutive performances. Macbeth, Othello, Richard III., Benedick, Malvolio, Shylock, Romeo, Louis XI., Lesurques and Duboscq in the "Lyons Mail," the Vicar of Wakefield, and Mephistopheles are among his most famous parts. On December 30, 1878, he became lessee and manager of the Lyceum, which he has made the only home of Shakespeare and the higher drama in London.

IRVING as Hamlet. By Edward R. Russell. London: 1875. 8vo. 18.

An affectionately appreciative criticism. Mr. Russell is editor of *Liverpool Daily Post*.

**MACBETH** at the Lyceum. Mr. Irving and his critics. By two amateurs. London: 1875. 8vo. 1s.

A defence of Mr. Irving's view of Macbeth.

**SHERIDAN Knowles'** conception and Mr. Irving's performance of Macbeth. London: 1876. 8vo.

Unfavourable to Mr. Irving.

**RICHARD III.** and Macbeth: the spirit of Romantic Play in relationship to the principles of Greek and of Gothic Art, and to the picturesque interpretations of Mr. Henry Irving: a dramatic study, by T. H. Hall Caine. London and Liverpool: 1877. 8vo. 6d.

**THE fashionable tragedian: a criticism.** With ten illustrations. Edinburgh. 1877. 12mo. 6d.

Second edition, with postscript—London: 1877. 12mo. 6d. By William Archer and Robert W. Lowe, illustrated by G. R. Halkett.

**A LETTER** concerning Mr. Henry Irving addressed to E. R. H. Edinburgh: 1877. 8vo. 4d.

A reply to "The Fashionable Tragedian."

**THE stage.** Address delivered by Mr. Henry Irving at the Perry Barr Institute, near Birmingham, on March 6th, 1878. London: 1878. 8vo. 6d.

On the title-page is noted that "Any profit derived from the sale of this pamphlet will be appropriated to the Building Fund of the Perry Barr Institute."

**NOTES** on Louis XI. With some short extracts from Commines' "Memoirs." By A. E. London: 1878. 4to. Privately printed.

Begins with a short note on Irving's playing of Louis.

**THE stage as it is.** An address delivered to the Members of the Philosophical Institution of Edinburgh. By Henry Irving. Edinburgh: 1879. 8vo.\*

**TALMA** on the actor's art, with preface by Henry Irving. London: n. d. (1883). 8vo. 1s.

On the title-page is noted that "Any proceeds of the sale of this essay will be given to the Actors' Benevolent Fund."

**THE Paradox of Acting.** Translated by Walter Herries Pollock (q.v.). With a preface by Henry Irving. 1883.

**HENRY Irving** A biographical sketch by Austin Brereton Illustrated with seventeen full-page portraits from drawings by Edwin Long, R.A., J. A. M'Neil Whistler, Fred. Barnard, Val. Bromley, Alf. P. Tilt, J. Fulleylove, and Mrs. Allingham. London : 1883. Large 8vo. 10s. 6d. Large paper, £4, 4s.

**HENRY Irving** Actor and manager A critical study By William Archer Author of "English dramatists of to-day." London : n. d. (1883). 16mo. Portrait. 1s.

**HENRY Irving** actor and manager A criticism of a critic's criticism. By an Irvingite. London : 1883. Sm. 8vo.

By Frank Marshall, in answer to William Archer's "Critical Study."

**HENRY Irving** in England and America 1838-84 By Frederic Daly. With vignette portrait etched by Ad. Lalauze. London : 1884. 8vo. 5s.

Frederic Daly is a pseudonym of L. F. Austin. In 1883 Mr. Irving paid his first visit to America, where he made an extraordinary success.

**HENRY Irving's** impressions of America, narrated in a series of sketches, chronicles, and conversations. By Joseph Hatton. London : 1884. 2 vols. 8vo.

**THE Lyceum "Faust."** By Joseph Hatton. With illustrations from drawings by W. Telbin Hawes Craven W. H. Margetson J. Bernard Partridge and Helen H. Hatton. [Reprinted from the Art Journal]. London : n. d. (1886). 1s.

A version of "Faust," adapted by W. G. Wills, was produced at the Lyceum on December 19, 1885, under the management of Mr. Irving, who played Mephistopheles. Miss Ellen Terry was the Margaret. The production was a conspicuous success.

**ENGLISH actors** their characteristics and their methods A discourse by Henry Irving Delivered in the University Schools at Oxford, on Saturday June 26, 1886. Oxford : 1886. Sm. 8vo. 1s.

## ITALIAN OPERA.

[See **HER MAJESTY'S THEATRE.**]

## JACKMAN, Isaac.

**ROYAL and Royalty Theatres.** Letter to Phillips Glover, Esq. of Wispington, in Lincolnshire ; in a dedication to the burletta

of Hero and Leander, now performing, with the most distinguished applause, at the Royalty Theatre, in Goodman's Fields. London: 1787. 8vo. 2s.

This relates to the dispute regarding the opening of the ROYALTY THEATRE (q.v.) by John Palmer, which was opposed by the Patent Theatres. The next pamphlet is written to refute the statements made in this.

A LETTER to the author of the burletta called Hero and Leander. London: 1787. 8vo.\*

### JACKSON, Dr.

The friend and adviser of the notorious Duchess of Kingston. He is supposed to have been the author of the blackguardly attack on Foote, entitled

SODOM and Onan, a satire. 1776. [For an account of this matter see FOOTE, Samuel.]

### JACKSON, John [1742- ].

Actor. Manager of the Edinburgh Theatre from 1781 to 1791. When he died I have been unable to discover.

A STATEMENT of facts, explanatory of the dispute between John Jackson and Stephen Kemble. 1792. [See EDINBURGH.]

THE history of the Scottish stage, from its first establishment to the present time; with a distinct narrative of some recent theatrical transactions. The whole necessarily interspersed with memoirs of his own life, by John Jackson, ten years manager of the Theatre Royal of Edinburgh. Edinburgh: 1793. 8vo.

Herman, 4s.

STRICTURES upon the merits of Young Roscius. 1804. [See BETTY, W. H. W.]

ANIMADVERSIONS on Mr. J. Jackson's dramatic strictures upon the merits of Young Roscius. 1804. [Ibid.]

### JACKSON, Mrs.

Genest says, "Mrs. Jackson was a disagreeable actress."

GALLIC gratitude, a comedy. By J. S. DODD (q.v.). 1779.

At the end are "Critical remarks on Mrs. Jackson's performance of Lady Randolph . . . . April 30, 1779," on which date "Gallie Gratitude" was produced for her benefit, "Douglas" being the first piece.

**JACOB, Giles.**

THE poetical register: or, the lives and characters of the English dramatick poets. With an account of their writings. London (Curll): 1719. 8vo. With frontispiece and 5 portraits.

Dedication signed "G. J." A second volume was published in the succeeding year, with the following title-page—

AN historical account of the lives and writings of our most considerable English poets, whether epick, lyrick, elegiack, epigrammatists, &c. London (Curll): 1720. 8vo. With frontispiece and 7 portraits.

Lacy, 112.

THE poetical register: or, the lives and characters of all the English poets. With an account of their writings. Adorned with curious sculptures engraven by the best masters. London (Bettesworth): 1723. 2 vols. 8vo. With frontispieces and 12 portraits.

Dedications initialed "G. J." A second edition of the previous.

**JAMES, Rev. John Angell.**

A LETTER to the Rev. J. A. James. By A. BUNN (q.v.). 1824.

A reply to an attack by James on the stage.

THE plagiarary "warned." A vindication of the drama, the stage, and public morals, from the plagiarisms and compilations of the Rev. John Angell James, Minister of Carr's Lane Chapel, Birmingham; in a letter to the author. Second edition, with alterations. Birmingham;—London:—1824. London: 1825. 8vo. (No. 49 of "The Pamphleteer.") Initialed "J. P."

**JENKINS, Richard.**

MEMOIRS of the Bristol stage. . . . . with notices . . . of some of the most celebrated comedians who have appeared on its boards. 1826. [See BRISTOL.]

**JEROME, Jerome K.**

ON the stage—and off: the brief career of a would-be actor By Jerome K. Jerome London: 1885. 8vo. 1s.

Mr. Jerome is well known in connection with the Playgoers' Club. His book is decidedly interesting.

**JOHNSON, Samuel [1709-1784].**

A COMPLEAT vindication of the Licensers of the stage, from the



malicious and scandalous aspersions of Mr. Brooke, author of *Gustavus Vasa*. With a proposal for making the office of Licenser more extensive and effectual. By an impartial hand. London (Corbett): 1739. 4to. pp. 31 including title and half-title.

A sarcastic defence by Dr. Johnson. For an account of the matter, see BROOKE, Henry.

PROLOGUE and epilogue at the opening of DRURY LANE THEATRE (q.v.). 1747.

The prologue, the best ever written, was by Johnson.

AN essay on tragedy, with a critical examen of Mahomet and Irene. London (Griffiths): 1749. 8vo. Title 1 leaf: Dedication 2 leaves: Preface 1 leaf: pp. 37. 1s.

Rather favourable in tone to Dr. Johnson. "Irene," his solitary play, was produced by Garrick at Drury Lane on 6th February 1749.

A CRITICISM on Mahomet and Irene. London: 1749. 8vo.\*

JOHNSON and GARRICK (q.v.). 1816. (By Sir Joshua Reynolds.)

### JOHNSON, T.

THE tryal of Colley CIBBER (q.v.) for writing a book intitled An apology for his life. 1740.

### JOHNSTON, Henry Erskine [1777- ].

An actor who was known as the "Scotch Roscius." His first appearance in London was at Covent Garden in 1797-98, and he retired in 1820-21. When he died I do not know.

A STATEMENT of the differences subsisting between the proprietors and performers. 1800. [See COVENT GARDEN THEATRE.]

### JOHNSTONE, John [1750-1828].

The famous Irish comedian. He made his first appearance in London at Covent Garden on 2nd October 1783, and was at first principally employed as a singer; but his reputation rests upon his Irish parts, he being able to play Irishmen of all classes. He retired from the stage in 1820.

A STATEMENT of the differences subsisting between the proprietors and performers. 1800. [See COVENT GARDEN THEATRE.]

### JONES, Charles Inigo.

MEMOIRS of Miss O'NEILL (q.v.). By Charles Inigo Jones. 1816.

**JONES, Frederick Edward.**

Originally an amateur actor and manager, Jones became lessee of the Dublin Theatre in 1797.

**FAMILIAR** epistles to Frederick J——s, Esq. on the present state of the Irish stage. 1804. [See CROKER, John Wilson, for this, and for the pamphlets relating thereto.]

**JONES, Stephen.**

**MEMOIRS** of the life of David GARRICK (q.v.) . . . . by Thomas Davies. A new edition, with ample additions and illustrations, in the form of notes. 1808. [By Stephen Jones.]

**BIOGRAPHIA** dramatica . . . . brought down to the end of November 1811 . . . . by Stephen Jones. 1812. [See BAKER, David Erskine.]

This edition was attacked by Octavius Gilchrist in the *Quarterly Review*, and Jones replied in—

**HYPERCRITICISM** exposed: in a letter addressed to the Readers of "The Quarterly Review," respecting an article in the xivth number of that publication, professing to be an examen of Mr. Stephen Jones's edition of the "Biographia dramatica," lately published. By a friend to Candour and Truth. London: 1812. 8vo.

**JONSON, Ben [1573-1637].**

**REMARKS** on an historical play, called, the Fall of Mortimer. Shewing wherein the said play may be term'd a libel against the present administration. London (Rayner): n. d. (1731). 8vo. 6d.

This piece, a completion of Ben Jonson's sketch, is said to have been acted at the Haymarket in 1731. The grand jury for Middlesex described it, on 7th July 1731, as a "false, infamous, scandalous, seditious, and treasonable libel."

**THE** history of Mortimer, being a vindication of the Fall of Mortimer. Occasioned by it's having been presented as a treasonable libel. London: 1731. 8vo. 6d.

**REMARKS** on three plays of Benjamin Jonson. By John UPTON (q.v.). 1749.

**SEJANUS**, a tragedy. As it was intended for the stage. 1752. [An alteration of Jonson's tragedy. See GENTLEMAN, Francis.]

**MEMOIRS** of the life and writings of Ben. Jonson, Esq; Poet Laureat to King James the first, and King Charles the first. With an abstract of the lives of their favourites, Somerset and Buckingham. Collected from the writings of the most eminent historians, and interspersed with the pasquils of those times. To which are added, two comedies, (wrote by Ben. Jonson, &c. and not printed in his works) called *The widow*, and *Eastward Hoe*. By W. R. Chetwood. Dublin: 1756. 12mo.

**AN** examination of the charges . . . of Ben Jonson's enmity, &c. towards Shakspeare. By Octavius GILCHRIST (q.v.). 1808.

**A** LETTER to William Gifford, Esq. on the late edition of Ford's plays; chiefly as relating to Ben Jonson. By Octavius GILCHRIST (q.v.). 1811.

**SHAKSPEARE** and Jonson. Dramatic, versus wit-combats. London: 1864. 12mo.

#### JORDAN, Dorothy [1762-1816].

Genest, who wrote her epitaph, says that Mrs. Jordan never had a superior in her proper line, which was that of the broader comedy, romps, and "breeches" parts. She was indeed a true comedian. Her private life was somewhat sensational: her connection with the Duke of Clarence, afterwards William IV., giving rise to much gossip and scandal. Her maiden name was Bland.

**AN** essay on the pre-eminence of comic genius: with observations on the several characters Mrs. Jordan has appeared in. London: 1786. Sm. 4to.

Scarce.

**LINES** addressed to Mrs. Jordan. London: 1787. 4to.\*

**JORDAN'S** elixir of life, and cure for the spleen; or, a collection of all the songs sung by Mrs. Jordan, since her first appearance in London. With many other favourite songs, sung by her in the theatres of Dublin, York, Edinburgh, and Cheltenham, and a number of duetts, trios, glees, &c. that she has a part in. To which is prefixed, authentic memoirs of Mrs. Jordan, now first published. Embellished with a superb engraving of Mrs. Jordan, in Sir Harry Wildair. London: 1789. 8vo. pp. 69 including title. Portrait.

**DEDICATED** to the British Nation. Memoirs and amorous adventures by sea and land, of King William IV. Interspersed with upwards of one hundred curious anecdotes. Including his

intrigues with Madame Schwellenberg—the Plymouth bum-boat woman—Mrs. Fisherman—Yankee Bet—the naval cock-and-hen club—battle Royal—Demarara Dolly—the Boatswain's wife's black broth—and a copious account of his intercourse with, and causes of separation from, Mrs. Jordan, and particulars of the Fitz-Clarence family. By Capt. M——, R.N. who has had the honour of being a shipmate with his Majesty. London, n. d. (1830). 8vo. pp. 32. (*Published at 6d.*) With portrait of William and Queen Adelaide.

THE great illegitimates!! Public and private life of that celebrated actress Miss Bland, otherwise Mrs. Ford, or, Mrs. Jordan; late mistress of H.R.H. the D. of Clarence; now King William IV. founder of the Fitzclarence family; being mother of the Earl of Munster—Col. Lord Frederic Fitzclarence—Lord Augustus Fitzclarence—Lord Adolphus Fitzclarence, R.N. Lady Sophia Sydney—Lady Mary Fox—Countess of Errol—Lady Kennedy Erskine, and Lady Falkland. Delineating the vicissitudes attendant on her early life; the splendor of her noon-tide blaze, as mistress of the Royal Duke; and her untimely dissolution at St. Cloud, near Paris,—resulting from a broken heart. Accompanied by numerous remarks and anecdotes of illustrious and fashionable characters. By a confidential friend of the departed. Embellished by portraits of the Fitzclarence family. London: n. d. (about 1830). 12mo. With portraits.

Very scarce.

THE life of Mrs. Jordan; including original private correspondence, and numerous anecdotes of her contemporaries. By James Boaden, Esq. London: 1831. 2 vols. 8vo. With portrait and facsimile of handwriting.

Second edition—London: 1831. 2 vols. 8vo. With portrait, &c.

### JORDAN, John.

ORIGINAL memoirs and historical accounts of the families of Shakespeare and Hart, deduced from an early period, and continued down to this present year 1790. By John Jordan, of Stratford-upon-Avon. With drawings of their dwelling houses, and coats of arms. Now first printed, A.D. 1865. London: 1865. 4to.

"Ten copies only. J. O. H." Edited by Mr. Halliwell.

**KEAN, Charles John [1811-1868].**

Compared with his father, he was only a moderate actor. In 1850 he took the Princess's Theatre, at which his Shakespearian productions were noted for their gorgeousness. His wife was Miss Ellen Tree, a very notable artist.

THE life and theatrical times of Charles Kean, F.S.A. Including a summary of the English stage for the last fifty years, and a detailed account of the management of the Princess's theatre, from 1850 to 1859. By John William Cole. London: 1859. 2 vols. 8vo.

THE Kean banquet, Wednesday, July 20th, 1859, His Grace the Duke of Newcastle in the Chair; and the Kean testimonial presentation, Saturday, March 22nd, 1862, Right Hon. W. E. Gladstone, M.P. in the Chair. London: 1862. 8vo.\*

**KEAN, Edmund [1787-1833].**

One of the great names of the English stage. He made his first appearance in London at Drury Lane, on 26th January 1814, as Shylock. Hazlitt described this as "the first gleam of genius breaking athwart the gloom of the stage;" and the proprietors of Drury Lane acknowledged that he saved the theatre from bankruptcy. Artistically and financially he was a phenomenon, and it is sad to remember how dissipation ruined the actor and killed him. Of the more prominent occurrences of his career some account is given below. He died 15th May 1833.

AUTHENTIC memoirs of Edmund Kean, of the Theatre Royal, Drury Lane; containing a specimen of his talent at composition. By Francis Phippen. London: 1814. 12mo. 3s. 6d.

The specimen of his composition is an account of an unfortunate companion.

THE talents of Edmund Kean delineated. London: 1817. 8vo. pp. 19 including title.

This is, I suppose, by J. Cole, who wrote the biography of Master Herbert, the Infant Roscius. On the title-page is the motto—"Thou Nature art my Goddess."

THE Italians; or the fatal accusation: a tragedy. With a preface; containing the correspondence of the author with the committee of Drury Lane Theatre; P. Moore, Esq. M.P.; and Mr. Kean. By the author of "The Philosophy of Nature." Second edition. London: 1819. 8vo.

The play of "The Italians" had been submitted to the Committee of Drury Lane Theatre, accepted, advertised to be produced, and put in rehearsal. Edmund Kean was cast for Manfredi, and expressed himself

highly delighted with the part; but, for various reasons, the production was delayed. Before it was brought forward, Kean made a very creditable exhibition in a play by Miss Porter entitled "Switzerland," and Mr. Bucke withdrew his play, declining to intrust his chief character to Kean. The piece was, however, produced on April 3, 1819, with H. Kemble as Manfredi, and only played twice. Genest says it was worthy of a better fate, but that Kean's partisans were determined to damn it. A seventh edition was printed in May 1819, the personal altercation between Bucke and Kean making it sell rapidly. Genest notes that Bucke's four prefaces are well worth reading.

A DEFENCE of Edmund Kean, Esq. Being a reply to Mr. Buck's preface, and remarks on his tragedy of the "Italiana." London: n. d. (1819). 8vo. 2s.

A REPLY to the Defence of Mr. Kean. London: 1819 8vo.\*

THE assailant assailed. Being a vindication of Mr. Kean, by C. Author of Letters on the Portland Vase, in the Morning Chronicle and the Anti-jacobin poetry of the New Times. London: 1819. 8vo.

A LETTER to a friend of Edmund Kean, Esq. With hints on the possibility of a reconciliation between Mr. Buck and Mr. Kean. By a lover of harmony. London: 1819. 8vo. 1s. 6d.

A defence of Bucke. The author suggests that Kean should beg the forgiveness of Mr. Bucke, and try to conduct himself better in future!

A CRITICAL examination of the respective performances of Mr. Kean and Mr. Macready, in the historical play of King Richard III. London: 1819. 8vo. 2s.\*

THEATRIC revolution. By Miss Macauley (q.v.). 1819.

Treats of Kean and his influence on the theatre.

DAMAGES, £800. The only correct edition. Full report of the trial Cox versus Kean, for Crim. Con. with Mrs. Cox. Opening speech of the Common Serjeant, at full length, stating the case to the jury, from the first interview of the parties at Taunton Theatre, to the discovery of the letters: detailing many curious and singular circumstances—journeys—various schemes to elude detection—jealousies—theatricals, &c. &c. Verbatim examination of the witnesses, with copies of the whole of the animated and curious love letters, written by Mr. Kean. Mr. Scarlett's powerful and entertaining speech for the defence; the Common Serjeant's energetic reply; with the perspicuous summing up to

the jury by Lord Chief Justice Abbott. London : n. d. (1825). 12mo. 6d.

In this wretched case, which was Kean's ruin, the woman seems to have been chiefly to blame, and the husband seems to have acted like a fool. Kean was treated with extraordinary severity by the public, and was practically driven off the stage. He went to America for two seasons, but, on his return, was the wreck of his former self. Some of the pamphlets in connection with this business are extraordinarily nasty, and are very scarce. "Little Breeches" was a nickname of Kean's for Mrs. Cox.

Cox versus Kean. Fairburn's edition of the trial between Robert Albion Cox, Esq. plaintiff, and Edmund Kean, defendant, for criminal conversation with the plaintiff's wife, including the evidence, speeches of counsel, and all the curious love letters, &c. &c. Tried in the Court of King's Bench, Guildhall, January the 17th, 1825, before the Lord Chief Justice Abbott, and a special jury. To which is added, a memoir containing eccentric anecdotes of the defendant in this cause, and also of Little Breeches. London : n. d. (1825). 8vo. With very curious coloured frontispiece. (Motto—"I will hold my little darling to my heart, and sleep in spite of thunder!"—*Kean*.)

CRIM. CON. Damages £800!!! Duncombe Jun.'s edition. A full report of the trial, on Monday, January 17th, 1825, Albion Cox, Esq. versus Edmund Kean, Esq. of the Theatre Royal, Drury Lane, for criminal conversation with the plaintiff's wife : an accurate detail of all the circumstances connected with the case ; speeches of Counsel at full length ; with copies of the whole of the love letters that passed between the parties. Taken in short hand, by an eminent reporter, expressly. Embellished with a full length portrait of Mr. Kean, engraved by Kennerly. London : n. d. (1825). 8vo. With portrait of Kean as Richard III.

SECRETS worth knowing. Suppressed letters. Cox versus Kean.

A four-page 8vo. sheet with portrait (?) of Kean at top of first page. A very nasty production.

THE actor and the alderman's wife ; or, Kean and his Little Breeches. A farce in three acts. Written by Thomas Little, Esq. Dedicated to Edmund Kean, Esq. of the Theatre Royal, Drury Lane, and Court of King's Bench, Guildhall. Embellished with a caricature engraving. London : n. d. (1825). 8vo. With coloured frontispiece.

AN appeal to the justice and common sense of the friends of the true drama; wherein is compared the treatment experienced by Miss Foote, of Covent Garden, with that experienced by Mr. Kean, of Drury Lane, on certain late occasions. London: n. d. (1825). 8vo. 1s.

KEAN vindicated, or the truth discovered. London: (1825). 8vo.\*

ORIGINAL songs on Keen, Cocks, and little breeches. London: (1825). 8vo.\*

I have seen this title quoted as I give it above, but I have a strong suspicion that the punctuation is inaccurate.

POETIC epistles of Edmund. London: 1825. 8vo.\*

MR. KEAN's second appearance. London: (1825). 8vo.\*

THE wind-up. London: 1825. 8vo.\*

KEAN versus O.P. London: 1825. 8vo.\*

A COMPLETE defence of Kean. London: 1825. 8vo.\*

OPHELIA Keen!! A Dramatic Legendary Tale. London: 1829. 8vo. (! Portrait of Kean.)

By George Daniel. This is said to relate an actual occurrence in Kean's house at Mornington Place, Hampstead Road, where a Miss Benjamin, with whom Kean lived, broke up a supper party in the most admired confusion. There is a regular pot-house air about the whole business.

THE life of Edmund Kean, Esq. tragedian; with critical remarks on his theatrical performances. By Sh. Knowles, Esq. London: 1833. 12mo.\*

THE life of Edmund Kean. London: 1835. 2 vols. 8vo. Portrait.

By Bryan Waller Procter (Barry Cornwall). Herman, 18s.

THE life of Edmund Kean. From published and original sources. By F. W. Hawkins. London: 1869. 2 vols. 8vo.

KEATE, George.

A POEM to the memory of the celebrated Mrs. CIBBER (q.v.). 1766.



**KEDDIE, William.**

**THE** theatre: its pernicious tendency. Addressed to young men. By William Keddle. Glasgow: 1853. Sm. 8vo.

**KEELEY, Robert [1794-1869].**

One of the most admirable of low comedians. He married Miss Goward, a clever actress both in serious and comic characters, and they together were extremely popular. From 1844 to 1847 they managed the Lyceum with great success. Mrs. Keeley is still living.

**LETTER . . .** regarding Keeley, the theatre, and other matters connected with the drama in **EDINBURGH** (q.v.). 1834.

**KEENE, Theophilus [—? 1718].**

**MEMOIRS** of the life of Mr. Theophilus Keene, the late eminent tragedian. London: 1718. 8vo.\*

By Richard Savage. We know little of Keene, except what is told by Chetwood, and the particulars given by him are of little interest. This is one of the scarcest of theatrical biographies. Daniel, 26a.

**KELLY, Hugh [1739-1777].**

The supporter of sentimental comedy. His "Thespis" was disfigured by extreme coarseness and abuse of the actors, and produced several pamphlets in reply.

**THESPI**: or, a critical examination into the merits of all the principal performers belonging to Drury-Lane theatre. London: 1776. 4to.

The second edition, with corrections and additions—London: 1766. 4to.

**THESPI**: or, a critical examination into the merits of all the principal performers belonging to Covent-Garden theatre. Book the second. By Hugh Kelly, author of the first. London. 1767. 4to.

The paging of this part is very eccentric.

**ANTI-THESPI**, or, a vindication of the principal performers at Drury Lane Theatre. London: 1767. 4to.\*

**THE Kellyad**: or a critical examination into the merits of Thespis. By Louis Stamma. London: 1767. 4to.

An attack on Kelly. The last lines advise him to return to Ireland, and—

"There pass in quiet thy remaining days,  
In writing elegies or mending stays."

Kelly was originally apprenticed to a staymaker.

**MOMUS**, a poem. By G. S. CAREY (q.v.). 1767.

**THE rescue**, or Thespian scourge; being a critical enquiry into the merits of . . . Thespis. By John BROWNSMITH (q.v.). 1767.

**KELLY, John.**

**THE levee.** A farce. As it was offer'd to, and accepted for representation by the Master of the Old-House in Drury-Lane, but by the Inspector of Farces denied a licence. London (Crockatt): 1741. 8vo. 1s.

**KELLY, Michael.**

A noted singer, who was also a fairly good composer, but a very bad actor. His "Reminiscences" is a delightful book, which was compiled by Theodore Hook from Kelly's materials.

**REMINISCENCES** of Michael Kelly, of the King's Theatre, and Theatre Royal Drury Lane, including a period of nearly half a century; with original anecdotes of many distinguished persons, political, literary and musical. London: 1826. 2 vols. 8vo. With portrait.

Second edition—London: 1826. 2 vols. 8vo. Portrait.

**KELLY, William.**

**NOTICES** illustrative of the drama, and other popular amusements, chiefly in the sixteenth and seventeenth centuries, incidentally illustrating Shakespeare and his cotemporaries; extracted from the Chamberlains' accounts and other manuscripts of the Borough of Leicester. With an introduction and notes by William Kelly. London: 1865. 8vo. With bird's-eye view of Leicester and a frontispiece.

**KEMBLE, Frances Anne** [1809—].

Fanny Kemble, daughter of Charles Kemble, made her first appearance on the stage, at Covent Garden, as Juliet on 5th October 1829, when her success was so great that, to quote Genest, "she enabled the proprietors to pay off a debt of £13,000." In 1832 she went to America, where her success was triumphant. In 1834 she married Mr. Pierce Butler. Her last appearance was in 1848 with Macready. She has written poems, plays, and very interesting records of her experiences.

**JOURNAL** by Frances Anne Butler. London: 1835. 2 vols. 8vo.

**RECORD** of a girlhood. By Frances Ann Kemble. London: 1878. 3 vols. 8vo.

RECORDS of later life. By Frances Anne Kemble, author of "Record of a girlhood." London : 1882. 3 vols. 8vo.

**KEMBLE, John Philip** [1757-1823].

The greatest of English actors of classical parts. He made his first appearance in London at Drury Lane on September 30, 1783, in the part of Hamlet. He was manager of Drury Lane from 1788 to 1801 under Sheridan. In 1803 he purchased a share in Covent Garden, which theatre he managed till his retirement from the stage in 1817. It was during his management that the O. P. riots occurred.

A SHORT criticism on the performance of Hamlet by Mr. Kemble. London : 1789. 8vo.

Very favourable to Kemble.

THE Iron Chest : a play ; in three acts. Written by George COLMAN the Younger (q.v.). 1796.

The preface attacks Kemble.

THE second edition—Revised and corrected, of Remarks on the character of Richard the Third ; as played by Cooke and Kemble. London : n. d. (1801). 8vo. 1s. 6d.

In favour of Cooke. There is an additional leaf—pp. 55-56—which is frequently missing.

KEMBLE & Cooke : or, a critical review of a pamphlet published under the title of Remarks on the character of Richard the third, as played by Cooke & Kemble. With other critical remarks on the performances of these two gentlemen. London : n. d. (1801). 8vo.

Written by a zealous supporter of Kemble, to show his superiority to Cooke.

✓ 2d ed.

THE Rosciad, a poem : dedicated to Mr. Kemble. London : 1802. [See BUTLER, George.]

REMARKS on Mr. John Kemble's performance of Hamlet and Richard the Third. By the author of Helen of Glenross. London : 1802. 8vo.

By H. Martin.

KEMBLIANA : being a collection of the jeu d'esprits, &c. that have appeared respecting King John ; including the preternatural appearances of the Ghost of Covent Garden. London : 1804. 8vo.

A shabby little tract of 20 pages, announced as No. 1 ; but no more appeared, so far as I can learn. It is bitterly unfriendly to Kemble.

JACK in office ; containing remarks on Mr. Braham's address to the public ; with a full and impartial consideration of Mr. Kemble's conduct with respect to the above gentleman. By Thomas Gilliland . . . . . London : n. d. (1805). 8vo.

A LETTER to John Kemble, Esq. upon the present disturbances at the Theatre Royal, COVENT GARDEN (q.v.). 1809 .

BROAD hints at retirement, an ode to a tragedy King, addressed to J. P. Kemble. 1809. [See COVENT GARDEN THEATRE.]

THE life of John Philip Kemble, Esquire, a proprietor, and stage manager of Covent Garden Theatre, interspersed with family and theatrical anecdotes. London : n. d. (1809). 8vo. With folding plate by G. Cruikshank. 2s. 6d.

With motto on title-page, "'O, my aitches!!!' Tempest, (new reading)." The second edition had this title :—

THE life of John Philip Kemble, Esquire, a proprietor, and stage manager of Covent Garden Theatre, interspersed with family and theatrical anecdotes ; to which is added strictures on Mrs. Galindo's curious letter to Mrs. Siddons. Second edition. London : n. d. (1809). 8vo. 2s. 6d.

CRITICAL observations on Mr. Kemble's performances at the Theatre Royal, Liverpool. Liverpool : 1811. 8vo.

Dedicated to Mr. Kemble by A. B. G \* \* \* \* \*, M.D. Very favourable.

A LETTER to J. P. Kemble, Esq. involving strictures on a recent edition of John Ford's dramatic works. 1811. [See FORD, John.]

ELEPHANTASMAGORIA . . . . . a letter from the shade of Garrick to J. P. Kemble. 1812. [See COVENT GARDEN THEATRE.]

AN authentic narrative of Mr. Kemble's retirement from the stage ; including farewell address, criticisms, poems, &c. selected from various periodical publications ; with an account of the dinner given at the Freemasons' Tavern, June 27, 1817 ; an alphabetical list of the company present ; speeches of Lord Holland, Mr. Kemble ; Mr. Campbell's Ode, &c. &c. To which is prefixed, an essay, biographical and critical. Embellished with plates. London : 1817. 8vo. Portrait and 3 plates.

Pages 71-72 are cancelled, the only change made being "clue" for "clw." I have seen only one copy with the cancel. Herman, 13a.

OBSERVATIONS on Mr. Kemble in the characters of Cato, Wolsey, and Coriolanus : to which are added his farewell address at Covent Garden Theatre, and an account of the dinner given at Freemason's Tavern ; with every particular connected with his retirement from the stage. London : 1817. 8vo.

Republished from the *European Magazine*. Extremely laudatory.

MEMOIRS of John Philip Kemble, Esq. With an original critique on his performance. By John Ambrose Williams, author of Metrical essays. London : 1817. 12mo. With engraved title-page and two portraits.

An edition (London, 1823, 12mo.) precisely similar to that of 1817, with no hint of its being a second edition. The portraits and title are the same in both.

MEMOIRS of the life of John Philip Kemble, Esq. Including a history of the stage, from the time of Garrick to the present period. By James Boaden, Esq. London : 1825. 2 vols. 8vo. Portrait. 28s.

THE KEMBLES (q.v.). An account of the Kemble family. By Percy Fitzgerald. 1871.

#### **KEMBLE, Stephen [1758-1822].**

Brother of John. His chief distinction was his ability to play Falstaff without stuffing.

A STATEMENT of facts, explanatory of the dispute between John Jackson and Stephen Kemble. 1792. [See EDINBURGH.]

For his disputes with J. Edwin, at Newcastle, see EDWIN, J., 1793.

CRITO's letter to the manager of the Edinburgh Theatre. 1800. [See EDINBURGH.]

LETTERS respecting the performances at the Theatre Royal, Edinburgh. 1800. [Ibid.]

#### **KEMBLES.**

THE Kembles. An account of the Kemble family, including the lives of Mrs. Siddons, and her brother John Philip Kemble. By Percy Fitzgerald, M.A., F.S.A. London : n. d. (1871). 2 vols. 8vo. With portraits of Mrs. Siddons, John, Charles, and Stephen Kemble, and of their father and mother ; caricatures, autographs, &c.

**KENDAL, Mrs.** [1848- ].

Miss Madge Robertson, who married Mr. W. H. Kendal, is a sister of the dramatist. In a wide range of modern parts she has no superior on the stage.

**THE Drama** By Mrs. Kendal A paper read at the Congress of the National Association for the promotion of Social Science, Birmingham, September 1884 London: n. d. (1884). 12mo. Portrait. 1s.

This lecture raised a terrific storm in the theatrical world: some of Mrs. Kendal's remarks being vehemently resented alike by critics and actors. It is impossible to characterise it as a judicious production.

**KENDALL, John** (Quaker).

**REMARKS** on the prevailing custom of attending stage entertainments; also on the present taste for reading romances and novels; and on some other customs; submitted, with a heart overflowing with good-will, to the notice and consideration of the professors of the Christian name, in the different religious societies; by John Kendall. The third edition. To which are added, remarks on subjects not noticed in the former editions. London: 1801. 12mo.

**KENNEY, Charles Lamb.**

**MR. PHELPS** (q.v.) and the critics of his correspondence with the Stratford Committee. By Charles Lamb Kenney. 1864.

**POETS and profits at DRURY LANE THEATRE** (q.v.). . . . Suggested by F. B. Chatterton, and written by Charles Lamb Kenney. 1875.

**KENRICK, William** [died 1779].

One of the most disreputable scoundrels that ever disgraced literature. The unutterable vileness of the accusation he made against Garrick is alone sufficient to stamp his character.

**AN epistle to G. Colman, from W. Kenrick.** 1768. [See **COVENT GARDEN THEATRE.** 1768.]

**LOVE in the suds; a Town eclogue.** 1772. [See **GARRICK, David.** A blackguardly attack on him by Kenrick.]

**A LETTER to David Garrick, Esq. from William Kenrick, LL.D.** 1772. [Ibid.]

**A LETTER to David Garrick, Esq.** Occasioned by his having moved the Court of King's Bench against the publisher of *Love in the suds*. . . . By Dr. Kenrick. 1772. [Ibid.]

THE Kenrickad : a poem. 1772. [Ibid.]

THE recantation and confession of Dr. Kenrick, L.L.D. 1772. [Ibid.]

### KILKENNY.

THE private theatre of Kilkenny, with introductory observations on other private theatres in Ireland, before it was opened. n. p. 1825. 4to. With portraits.

Privately printed by Richard Power.

### KING'S THEATRE.

[See HER MAJESTY'S THEATRE.]

### KINGSTON, Duchess of.

THE case of the Duchess of Kingston, and her letters to Samuel Foote. London : 1775. 8vo.\*

For an account of this notorious woman's connection with Foote see FOOTE, Samuel.

### KIRKMAN, Francis.

NICOMEDE . . . . By John DANCER (q.v.). . . . Together with an exact catalogue of all the English stage-plays printed. 1671. [Printed for Kirkman.]

The catalogue has the following title :—

A TRUE, perfect, and exact catalogue of all the comedies, tragedies, tragi-comedies, pastorals, masques and interludes, that were ever yet printed and published, till this present year 1671. all which you may either buy or sell, at the shop of Francis Kirkman, in Thames-street, over-against the Custom House, London. [16 pp. 4to.]

There is a very quaint advertisement at the end, in which Kirkman states that he believes that up to that time there had been 806 plays printed. The catalogue alone sold for 25s. at Mr. Herman's sale.

### KIRKMAN, James Thomas.

MEMOIRS of the life of Charles MACKLIN (q.v.). 1799.

### KNIGHT, Joseph.

One of the best known of London *littérateurs*. Mr. Knight is editor of *Notes and Queries*, dramatic critic of the *Athenæum*, "Sylvanus Urban" of the *Gentleman's*, and is connected with many other newspapers and magazines.

ROSCIUS Anglicanus, or, an historical review of the stage from

1660 to 1706. By John DOWNES (q.v.). A fac-simile reprint of the rare original of 1708. With an historical preface by Joseph Knight. London: 1886.

**KNIGHT, Thomas.**

Generally known as "Little Knight"—a very popular comedian. He made his first appearance in London at Covent Garden on 25th September 1795, and retired in 1804 in consequence of having had a fortune left to him. He did not live many years after, I believe.

A STATEMENT of the differences subsisting between the proprietors and performers. 1800. [See COVENT GARDEN THEATRE.]

**KNOWLES, James Sheridan [1784-1862].**

Dramatist. He also tried his fortune as an actor, without much success. In his old age he became serious.

THE life of Edmund KEAN (q.v.). 1833.

THE life of James Sheridan Knowles by his son Richard Brinsley Knowles Privately printed for James M'Henry London: 1872. 4to. With portraits.

A very sumptuous volume, of which only 25 copies were printed.

GENEALOGICAL table of the families of Sheridan, Lefanu and Knowles compiled by Francis Harvey Privately printed for James M'Henry London: 1875. 4to.

Only 40 copies printed. Uniform with the previous volume. There are also volumes of Knowles's plays, &c.

SHERIDAN Knowles' conception and Mr. Irving's performance of Macbeth. 1876. [See IRVING, Henry.]

**KNOWLES, Richard Brinsley.**

THE life of James Sheridan KNOWLES (q.v.) by his son Richard Brinsley Knowles. 1872.

**KOTZEBUE, August Friedrich Ferdinand.**

MORE Kotzebue! The origin of my own Pizarro. 1799. [See SHERIDAN, R. B.]

SHERIDAN and Kotzebue. The enterprising adventures of Pizarro. 1799. [Ibid.]

**LAMB, Charles [1775-1834].**

THE art of the stage as set out in Lamb's dramatic essays With a commentary by Percy FITZGERALD (q.v.). 1885.



**LAMB, Hon. George.**

- ✓ THE modern stage. A letter to the Hon. George Lamb. 1819.  
[See STAGE.]

The Hon. George Lamb was one of the Committee who mismanaged Drury Lane.

**LANE, Richard James.**

- FIFTY-FOUR theatrical sketches of actors and actresses. By Richard James Lane. London: 1840. Folio.\*

Lacy, 32a.

**LANGBAIN, Gerard.**

MOMUS triumphans: or, the plagiaries of the English stage; expos'd in a catalogue of all the comedies, tragi-comedies, masques, tragedies, opera's, pastorals, interludes, &c. both ancient and modern, that were ever yet printed in England. The names of their known and supposed authors their several volumes and editions: with an account of the various originals, as well English, French, and Italian, Greek and Latine; from whence most of them have stolen their plots. By Gerard Langbaine Esq; London: printed for N. C. and are to be sold by Sam. Holford, at the Crown in the Pall-Mall. 1688. Title 1 leaf: Preface and 1 page of errata 7 leaves: Catalogue pp. 32: Index 4 leaves.

The foundation of Langbaine's elaborate accounts of dramatic literature seems to have been Kirkman's Catalogue, 1671. Langbaine himself is said to have been a great reader and collector of plays, and a constant and critical theatre-goer. Genest says that Langbaine's chief fault is that he gives the dates of the plays according to his own copies, without considering whether these were first editions or not. Nevertheless his works are most accurate in other respects, and have been used by many succeeding writers.

AN account of the English dramatick poets. Or, some observations and remarks on the lives and writings, of all those that have publish'd either comedies, tragedies, tragi-comedies, pastorals, masques, interludes, farces, or opera's in the English tongue. By Gerard Langbaine. Oxford: 1691. 8vo.

Herman, 28a.

THE lives and characters of the English dramatic poets. First begun by Mr. Langbain, improv'd and continued down to this time, by a careful hand. [See GILDON, Charles.] 1699.

SELECTIONS from Oldys' manuscript notes to Langbaine's Dramatic poets. 1851. [See OLDYS, William.]

**LANGTRY, Mrs.**

A "Society Beauty," who is rapidly assuming a good position as an actress.

THE Life of Mrs. Langtry the Jersey Lily and Queen of the Stage. Leeds: n. d. 8vo. pp. 8. 1d.

**LANSDOWNE, Lord George.**

MEMOIRS of the life of William WYCHERLEY (q.v.). By the Rt. Hon. George, Lord Lansdowne. 1718.

**LATTER, Mrs. Mary.**

AN essay on the mystery and mischiefs of stage-craft. London: 1763. 8vo.\*

Mrs. Latter wrote a play, "The Siege of Jerusalem," which was rejected by the managers. She published it, the "Biographia Dramatica" states, in 1763, with a long preface, called "Stage Craft, an Essay." I suppose this to be a republication of the preface alone. It is very scarce.

**LAW, Rev. William.**

THE absolute unlawfulness of the stage-entertainment fully demonstrated. By William Law, A.M. London (Innys): 1726. 8vo. Title 1 leaf: pp. 50. 6d.

THE stage defended . . . . . occasion'd by Mr. Law's late pamphlet. By Mr. DENNIS (q.v.). 1726.

MR. LAW'S Unlawfulness of the stage entertainment examined, by S. Philomusus, M.A. London: 1726. 8vo.\*

SOME few hints, in defence of dramatical entertainments. [See RAMSAY, Allan.]

A reply to Law.

LAW outlaw'd: or, a short reply to Mr. Law's long declamation against the stage. Wherein the wild rant, blind passion, and false reasoning of that piping-hot Pharisee are made apparent to the meanest capacity. Together with an humble petition to the Governours of the Incurable Ward of Bethlehem to take pity on the poor distracted authors of the town, and not suffer 'em to terrify mankind at this rate. Written at the request of the Orange-women, and for the publick good, by the impartial pen of Mrs. S—— O——, a lover of both houses. London, printed for the benefit of the Candle-snuffers, and sold by the Booksellers of London and Westminster. 1726. 4to. pp. 15 including title. 4d.

REFLECTIONS on a favourite amusement. The Fourth Edition. Printed in the year MDCCLVI. 12mo. pp. 55 including title. With additional leaf of postscript.\*

This is Law's "Absolute Unlawfulness" with a new title-page, and with some very slight alterations in the text. There is an edition—Dublin, 1764, 8vo. ; one—1798, 18mo.

ABRIDGEMENT of Law's Unlawfulness of stage plays. By John AUDLEY (q.v.). 1802.

LAWRENCE, James.

DRAMATIC emancipation, or strictures on the state of the theatres, and the consequent degeneration of the drama ; on the partiality and injustice of the London managers ; on many theatrical regulations ; and on the regulations on the Continent for the security of literary and dramatic property. Particularly deserving the attention of the subscribers for a third theatre. By James Lawrence, Knight of Malta, author of the 'Empire of the Nairs,'—'Englishman at Verdun,' &c. Original. 1813. London: December 1813. 8vo. (In No. IV. of "The Pamphleteer.")

Against the monopoly of the Patent Houses.

LEATHES, Edmund.

Actor. Made his first appearance on 1st March 1873 at the Princess's. He has now, I believe, retired from the stage.

AN actor abroad or Gossip dramatic, narrative and descriptive from the recollections of an actor in Australia, New Zealand, the Sandwich Islands, California, Nevada, Central America, and New York. By Edmund Leathes Author of "The Actor's Wife." London: 1880. 8vo.

LEDGER, Edward.

Editor of the *Era* and of the *Era Almanack*. Mr. Ledger succeeded his father in the editorship of this popular paper, and it is under his guidance that it has assumed its present position and importance among actors and those interested in dramatic matters. See also ERA.

LEE, Charles.

CASE of Charles Lee, Master of the Revels. London: 1733. Folio.\*

I have not seen this. Lee was Master of the Revels at the time of the secession of 1733.

LEE, Henry.

CALEB Quotem and his wife! or Paint, Poetry, and Putty! an Opera, in three acts. To which is added a postscript, including

the scene always play'd in *The Review, or Wags of Windsor*, but omitted in the edition lately published by G. Colman, Esq. With prefatory remarks, &c. Embellished with an engraving of Mr. Fawcett in the character of Caleb Quotem, as performed at the Haymarket. By Henry Lee, manager of the theatres, Taunton, Barnstaple, Wells, Dorchester, Bridgwater, &c. London: n. d. (1808). 8vo. With portrait.

In his preface Lee accuses Colman of stealing the character of Caleb Quotem in his farce of "*The Review*" from him, and makes a very strong case. The pamphlet bears the rather amusing motto—

"——— See where he *steals* ! !"  
—*Shakespear*.

MEMOIRS of a manager; or, life's stage with new scenery; briefly sketched by Henry Lee, author of "*Caleb Quotem*" . . . Taunton: 1830. 2 vols. 8vo.

Herman, 28s.

LEE, John [*died* 1781].

An actor of considerable ability, whose overweening vanity drove him from theatre after theatre. He was acting manager at Bath for a number of years, and was also one of the competitors for the patent in Edinburgh when Ross got it.

A LETTER from Mr. Lee to Mr. Sheridan. Dublin: 1757. 8vo. [Price a British sixpence.]

Complaint of ill-treatment, by Lee, who was engaged by Sheridan as a "star" at a salary of £400 for the season 1756-57. Lee declares that Sheridan treated him badly both pecuniarily and artistically.

THE dangers of a Lee shore, or an impartial view of the Bath T——e. By J. BROWNSMITH (q.v.). 1760.

MR. LEE's address to the public. 1767. [See EDINBURGH.]

LEFANU, Alicia.

MEMOIRS of the life and writings of Mrs. Frances SHERIDAN (q.v.). By Alicia Lefanu. 1824.

GENEALOGICAL table of the families of Sheridan, Lefanu, &c. 1875. [See KNOWLES, James Sheridan.]

LEICESTER.

NOTICES illustrative of the drama . . . . . extracted from the Chamberlain's accounts and other manuscripts of the Borough of Leicester. 1865. [See KELLY, William.]

**LEIGH, J. H.**

THE New Rosciad, in the manner of Churchill: containing a judicious, humorous, and critical description of our present dramatic characters. Dedicated to George Colman, Esq. London: 1785. 4to.

Another edition—1786, 4to. By J. H. Leigh. It is a close imitation of Churchill's "Rosciad." The last lines are—

"Tis thou, great Siddons, shall possess the chair,  
Nor quit it till thou place—an equal there."

**LEIGH, Richard.**

THE censvre of the Rota. On Mr. Driden's Conquest of Granada. 1673. [See DRYDEN, John, for this and tracts in reply to this.]

**LEMON, Mark.**

This noted humorist was born in 1809: on the establishment of *Punch* in 1841, he was appointed editor: he died in 1870. He was a dramatic author, and was also famous for his playing of the part of Falstaff, which he gave on the platform with wonderful richness of humour and vividness.

REMINISCENCES of Mark Lemon, editor of "Punch." With a Show in the North. By Joseph Hatton, editor of the "Gentleman's Magazine." Popular edition. London: 1872. 8vo. 1s.

**LENNOX, Lord William Pitt.**

AN account of the proceedings between Lord and Lady W. Lennox. (About) 1825. [See PATON, Anne.]

PLAYS, players and playhouses at home and abroad With anecdotes of the drama and the stage By Lord William Pitt Lennox. London: 1881. 2 vols. 8vo.

**LENNOX, Lady William.**

[See PATON, Anne.]

**LESSINGHAM, Mrs.,**

who was the cause of much of the disagreement between the four managers of Covent Garden in 1768, was the mistress of Harris. She was a woman of very bad character, who had been taught the rudiments of acting by Samuel Derrick, with whom she had lived, and whom she deserted. She apparently had a son to Harris, as her benefit bill—O. G. April 27, 1773—announces that "Tickets delivered by *Master Harris* will be taken."

THE Ring, an epistle addressed to Mrs. L——m. London (1768). 4to.\*

No doubt alludes to the quarrels at Covent Garden.

LEVY, R. M.

ANNALS of the Theatre Royal, DUBLIN (q.v.). By R. M. Levey and J. O. Rorke. 1880.

LEWES, Lee [1740-1803].

A capital comedian and harlequin.

A PARODY on the Rosciad of CHURCHILL (q.v.). 1780. (Addressed to Mr. Lee Lewes.)

MEMOIRS of Charles Lee Lewes, containing anecdotes, historical and biographical, of the English and Scottish stages, during a period of forty years. Written by himself. London: 1805. 4 vols. 12mo. 218.

Lacy, 7a.; Herman, 50a.

LEWIS, P.

MISCELLANEOUS Pieces in Verse; with cursory Theatrical Remarks. By P. Lewis, Comedian. London: 1774. 4to.

LILLO, George [1693-1739].

GEORGE Barnwell, an old English ballad. Upon which the chief incidents in the tragedy of George Barnwell are founded. Glasgow: n. d. 12mo.

Lillo's tragedy of "The London Merchant, or George Barnwell," was originally produced at Drury Lane, June 22, 1731. An excellent account of it will be found in Genest under that date.

THE life of George Castriot, King of Epirus and Albania, commonly called Scanderbeg; on which is founded the tragedy of The Christian hero. Being a most entertaining true history. Edinburgh (Ruddiman): 1735. 8vo.

"The Christian Hero" was produced at Drury Lane, January 13, 1735.

MEMOIRS of George Barnwell; the unhappy subject of Lillo's celebrated tragedy; derived from the most authentic source, and intended for the perusal and instruction of the rising generation. By a descendant of the Barnwell family. Harlow: 1810: 12mo. Frontispiece.

LINCOLN.

APPEAL to the City of Lincoln. By Thomas ROBERTSON (q.v.). 1809.

LETTER addressed to the authors of the Lincoln Dramatic Censor. Lincoln: 1809. 8vo.\*

LIND, Jenny [1821- ].

A REVIEW of the performances of Mademoiselle Jenny Lind, during her engagement at Her Majesty's Theatre, and their influence and effect upon our national drama; with a notice of her life. London: 1847. 8vo. Portrait. 2s. 6d.

THE case of Bunn versus Lind. London: 1848. [See BUNN, Alfred.]

LINLEY, Thomas.

Sheridan's father-in-law. He managed Drury Lane for some time.

THE retort courteous or a candid appeal to the public, on the conduct of Thomas Linley. 1787. [See REED, Joseph.]

LISTON, John [1776-1846].

One of the most celebrated low comedians the English stage has produced. He made his first appearance in London, at the Haymarket, on June 10, 1805. He took a formal farewell of the stage at the Lyceum in 1837. Paul Pry was his greatest original part.

PAUL PRY, in which are all the peculiarities, irregularities, singularities, pertinacity, loquacity, and audacity of Paul Pry, as performed by Mr. Liston, at the Theatre Royal, Haymarket, with unbounded applause. With the song of Cherry Ripe. London: n. d. (1826). 12mo. pp. 24. With coloured frontispiece by George Cruikshank. 6d.

This is merely the play of "Paul Pry" put in ordinary novel form. The frontispiece is a portrait of Liston in character.

LITCHFIELD, John.

REMARKS on Mr. Colman's preface [to the "Iron Chest"]. 1796. [See COLMAN, George, the Younger.]

This is said to be written by Litchfield, editor of the *Monthly Mirror*.

LITTON, Marie [*died* 1884].

As you like it. By William Shakespeare. Remarks on the performance under Miss Litton's management, illustrated by Frank Miles and Adrian Stokes. n. p.: n. d. (London: 1880). 8vo. With portraits.

Miss Litton's notable production of "As You Like It" took place at the Imperial Theatre—first performance, 25th February 1880—and was most successful. This pamphlet contains the play, a few introductory remarks by Miss Litton, and a criticism by Tom Taylor, reprinted from the *Theatre*.

**LIVERPOOL.**

REPORT of the proceedings against T. Turner and others, for a conspiracy and riot at the Theatre Royal, Liverpool. Liverpool: 1810. 8vo.\*

CRITICAL observations on Mr. Kemble's performances at the Theatre Royal, Liverpool. 1811. [See KEMBLE, J. P.]

LIVERPOOL Theatrical Investigator for the year 1821. Liverpool: (1822). 12mo.

**LLOYD, Evan.**

AN epistle to David Garrick, Esq. By E. Lloyd, M.A. London: 1773. 4to. 2s.

*Inter alia* refers with unmeasured condemnation to Kenrick's "Love in the Suds."

A WHIPPING for the Welch Parson. Being a comment on The Rev. Mr. Evan Lloyd's epistle to David Garrick, Esq. By Scriblerius Flagellarius. To which is superadded the Parson's text. London: 1773. Folio.

**LLOYD, Horatio F. [1815- ]**

A popular and accomplished comedian, whose name has been a household word in Scotland for two generations. He made his first appearance, I believe, at Edinburgh on December 30, 1829, at the Caledonian Theatre, then under the management of Bass.

REVIEW of the late correspondence between Mr. John Henry ALEXANDER (q.v.) and Mr. Lloyd. 1843.

This correspondence arose out of a visit which Mr. Lloyd with the Edinburgh company paid to Glasgow, where they played for seven nights with great success. Lloyd wished to play for two nights longer, but Alexander refused to allow him. On this refusal severe comments were made by the newspapers, and it was said that Alexander was angry at the success of the Edinburgh company, and at the comparisons made between it and his own. Hence arose the correspondence.

**LLOYD, Robert [ -1764].**

The intimate friend of Churchill. He killed himself by intemperance, dying in the Fleet Prison.

SHAKESPEARE: an epistle to Mr. Garrick; with an ode to Genius. London: 1760. Folio. 1s.

Attributed to Lloyd.

AN epistle to C. Churchill, author of the Rosciad. By R. Lloyd, M.A. London: 1761. 4to.



THE triumvirate, a poetical portrait. 1761. [See CHURCHILL, Charles.]

THE actor. Addressed to Bonnell Thornton, Esq. By R. Lloyd, A.M. The fourth edition. London: 1764. 4to.

### LOCKMAN, John.

An obscure dramatist.

AN oration, in which an enquiry is made whether the stage is, or can be made a school for forming the mind to virtue; and proving the superiority of theatric instruction over those of history and moral philosophy. With reflections on operas. Spoke March 13, 1733, in the Jesuits College at Paris, in presence of the Cardinals de Polignac and de Bissy, the Pope's Nuncio, and several other persons of the highest distinction by Charles Porée of the Society of Jesus, translated into English by J. Lockman. London (Davis): 1734. 8vo.

Latin and English on opposite pages.

ROSALINDA, a musical drama. As it is performed at Hickford's Great Room, in Brewer's Street. By Mr. Lockman. Set to music by Mr. John Christopher Smith. To which is prefixed, an enquiry into the rise and progress of Operas and Oratorios, with some reflections on Lyric poetry and music. London (Corbet): 1740. 4to. 1s.

A FAITHFUL narrative of the late pretended Gun-powder Plot: in a letter to the Right Honourable Stephen Theodore Janssen, Esq; Lord-Mayor of London; by Mr. Lockman, Secretary to the Society of the Free British Fishery. London: 1755. 8vo.

A "squib" regarding the King's Theatre in the Haymarket, and Benjamin May, the manager.

### LODGE, Thomas.

A DEFENCE of poetry, music, and stage-plays, by Thomas Lodge, of Lincoln's Inn. To which are added, by the same author, An alarum against Usurers; and the delectable history of Forbonius and Prisceria. With introduction and notes. London (Shakspeare Society): 1853. 8vo.

The title-page of the reprint is—"A reply to Stephen Gosson's Schoole of Abuse, in defence of poetry, musick, and stage plays. By Thomas Lodge." The editor says—"His remarks, in the form of a pamphlet,

consisting of sixteen leaves, were suppressed before publication, probably in consequence of the usual license being refused; but a few copies had found their way into private circulation, without title-page, preface, or name of the author."

Was Thomas Lodge an actor? By C. M. INGLEBY (q.v.). 1868.

#### LOGAN, W. H.

NUGÆ histrionicæ. Emanations from the pen of Peregrine Spitfire, Gent. 1834. [By W. H. Logan. For the various tracts included in this collection, see EDINBURGH.]

Mr. Logan was a familiar figure in Edinburgh for many years. He wrote a number of pantomimes for the Theatre Royal, and was, in conjunction with the well-known actor and manager, Mr. J. B. Howard, lessee of that theatre from 1876 to 1883. He was a relative, I believe, of Mr. Maidment, with whom he did some work. He died about 1884.

MEMOIR of Archibald MACLAREN (q.v.) dramatist. (By W. H. Logan.) 1835.

#### LONDON.

THE London theatres; a poem. By Thomas BELLAMY (q.v.). 1795.

THE London theatrical observer. London: 1823-40. 8vo.

Lacy's Catalogue has the numbers from 13th June 1823 to 6th April 1840.

HISTORICAL and descriptive accounts of the theatres of London; by Edward Wedlake BRAYLEY (q.v.). 1826.

THE London and Edinburgh general review. 1850. [See EDINBURGH, under "The printer's devil."]

#### LORD CHAMBERLAIN.

A LETTER to a noble Lord. Occasioned by a representation . . . of Miss Lucy in Town. 1742. [See FIELDING, Henry.]

KILLING no murder: a farce: . . . with the scene suppressed by the Lord Chamberlain. By Theodore E. Hook (q.v.). 1809.

A LETTER addressed to the Lord Chamberlain, on the present state of the drama. By George FITZGEORGE (q.v.). 1821.

ALASCO: a tragedy, by Martin Archer SHEE (q.v.), excluded from the stage by the authority of the Lord Chamberlain. 1824.

#### LOWE, Robert William.

✓ THE fashionable tragedian: a criticism [of Henry IRVING (q.v.)]. 1877.

By William Archer and Robert W. Lowe.

A LETTER concerning Mr. Henry IRVING (q.v.). 1877.

A reply to the foregoing.

"THEIR Majesties' Servants." Annals of the English stage.  
 . . . . By Dr. DORAN (q.v.). 1888.

A new edition, edited and revised by R. W. Lowe.

## LUDLOW.

NOTICES of players acting at Ludlow. 1867. [See HALLIWELL, James Orchard.]

## LUMLEY, Benjamin.

Lessee of the Opera House.

THE Earl of Dudley, Mr. Lumley, and Her Majesty's Theatre. A narrative of facts addressed to the patrons of the Opera, his friends, and the public generally, by their faithful servant, B. Lumley. Second edition. London: 1863. 8vo.

Lumley took the management of the opera about 1842; Mapleson in 1863.

REMINISCENCES of the OPERA (q.v.). By Benjamin Lumley.

1864.

Lun, John, the stage name of John Rich. (at 'Whiteton, King drama of the Restoration, 1914, p. 220)

THE beggar's pantomime, or, the contending columbines. By Lun, Junior. London: 1736. 12mo.\*

This is a skit on the contest between Mrs. Cibber and Mrs. Clive for the part of Polly in the "Beggar's Opera." It is probably by Woodward, who, however, was only nineteen at the time.

## LUNTLEY, John.

THE public life of W. F. WALLETT (q.v.). Edited by John Luntley. 1870.

## LYCEUM THEATRE.

[See IRVING, Henry.]

## LYLY, John.

THE footsteps of Shakspeare. 1862. [See CARTWRIGHT, Robert.]

## MACARONI.

THE macaroni savoir vivre, and theatrical magazine. 1773. 8vo.

I have seen only two leaves, the beginning of the part for April 1773; containing a life of Ann Catley. Field says "10 numbers."

**MACARTHY, Eugene.**

A LETTER to the King, on the question now at issue between the "Major," and "Minor" theatres. By Eugene Macarthy. London. 1832. 8vo. 1s.

**MACAULEY, Miss E. W.**

An actress of little merit, and very eccentric.

A PAMPHLET on the difficulties and dangers of a theatrical life. By E. W. Macauley, late of the Theatre Royal, Crow-Street. Dublin: 1810. 8vo.

THEATRIC Revolution, or Plain Truth addressed to Common Sense. By Miss Macauley, late of the Theatre-Royal, Drury-Lane. London: 1819. 8vo.

Regarding Kean and his influence on the theatre. (See BUCKE, Charles.)

MISS MACAULEY'S three questions to the public. London: 1820. 8vo.\*

FACTS against Falsehood! being a brief statement of Miss Macauley's engagements at the Winter Theatres: the subterfuges by which she has been driven from the regular exercise of her profession, and withheld from at least two-thirds of the public of this metropolis. Also her letters of appeal to the present managers. London: 1824. 8vo.

**M'CULLA, V.**

AN Address to Rowland Hill, A.M. Minister of Surry Chapel, Southwark, with some needful remarks, on his pamphlet, entitled "A warning to professors." By V. M'Culla, minister of the gospel, Nethaneel Chapel, Eden Street, Tottenham Court-Road. London: n. d. 8vo.

A furious, but not specially intelligible attack on Hill. It seems as if some sectarian spite dictated it.

**M'DERMOT, M.**

A PHILOSOPHICAL inquiry into the source of the pleasures derived from tragic representations: from which is deduced the secret of giving dramatic interest to tragedies intended for the stage. Preceded by a critical examination of the various theories adopted on the subject by the English, French, and German philosophers. By M. M'Dermot, . . . London. 1824. 8vo.

**MACDONALD, Rev. John.**

**WHAT is the theatre?** By the late Rev. John Macdonald, A.M. missionary minister, Calcutta. Edinburgh: 1851. 12mo.

A strongly worded attack on the theatre, elicited by some remarks made at a theatrical dinner in Calcutta on 7th January 1842. It formed the fourth of a series of "Pastoral Tracts by ministers of different denominations in Calcutta," and was here reprinted.

**THE theatre: fourteen reasons why we should not go to it.** By the late Rev. J. Macdonald, formerly of London and latterly of Calcutta. With an introduction by Rev. W. Clarkson, Ipswich. [Reprinted, with modifications, from the Calcutta edition.] London: 1856. 12mo.

**MACKINTOSH, Matthew.**

**STAGE reminiscences:** being recollections, chiefly personal, of celebrated theatrical and musical performers during the last forty years. By an old stager. Glasgow: 1866. 12mo.

This work is, Mr. Burnett informs me, written by Matthew Mackintosh, stage-carpenter in Glasgow. Mackintosh was with Madame Vestris during her famous Olympic management, and was also with Ducrow at Astley's. He was in America for some time, and was for a long time in Glasgow under John Henry Alexander, Edmund Glover, Seymour, &c. He died in Glasgow, December 1871. "He must have been a good stage-carpenter," says Mr. Burnett, "or he would never have been in the situations he held; but as a writer he is most inaccurate."

**MACKLIN, Charles** [1690 or 1699-1797].

This remarkable actor made his first appearance in London in 1730 at Lincoln's Inn Fields. His reputation was made by his playing Shylock as a serious character at Drury Lane on 14th February 1741. Hitherto the part had been regarded as belonging to comedy. His own "Love à la Mode" and "Man of the World" furnished him with his two great parts of Sir Archy M'Sarcasm and Sir Pertinax M'Sycophant. His last appearance was at Covent Garden on 7th May 1789.

**THE case of Charles Macklin, comedian.** London: 1743. Folio.\*

In 1743 the actors of Drury Lane, headed by Garrick and Macklin, revolted against Fleetwood, the manager, but were obliged to return to their duty. Fleetwood received all but Macklin, whom he regarded as doubly ungrateful. As the revolted had agreed to stand by one another, Macklin considered Garrick's return as a breach of faith, and a bitter contest ensued. For further particulars see *DRURY LANE THEATRE* and *GARRICK*, David.

**MR. GARRICK's answer to Mr. Macklin's Case.** London: 1743.\*

**MR. MACKLIN's reply to Mr. Garrick's answer.** To which are prefix'd, all the papers, which have publicly appeared, in regard to this important dispute. London (Roberts): 1743. 8vo. 6d.

A LETTER of compliment to the ingenious author of A treatise on the passions . . . . . With some further remarks on Mr. M——n. 1747. [See FOOTE, Samuel.]

AN epistle from Tully in the Shades, to Orator Ma - - - n in Covent-Garden. London. 1755. 8vo. 6d.

An attack on Macklin, in ridicule of his extraordinary project, "The British Inquisition," at which he undertook to lecture on many subjects utterly beyond his knowledge. The undertaking soon became a burlesque, and was a complete failure. See Cooke's "Memoirs of Macklin," pp. 202, *et seq.*

M—CKL—N's answer to Tully. London. 1755. 8vo. 6d.

Another attack on Macklin on the same subject.

THE Censor. No. 1, with an epistolary dedication to Orator Mack—n. London: 1755. 8vo.\*

A SCOTSMAN's remarks on the farce of Love a la mode, scene by scene. As it is acted at the Theatre Royal in Drury Lane. London. 1760. 8vo. 1s.

An attack by an infuriate Scot on Macklin's farce, in which latter the Scots are sharply satirised.

AN apology for the conduct of Mr. Charles Macklin, comedian; which, it is hoped, will have some effect in favour of an aged player, by whom the public at large have for many years been uncommonly gratified. London. 1773. 8vo. With satirical frontispiece. 1s.

I cannot understand why a serious defence of Macklin should have a satirical frontispiece, but I have seen it in many copies. On October 23 and 30, 1773, Macklin played Macbeth, and was hissed by some persons. He rashly accused Reddish and Sparks of being the culprits, and this was made the pretence of a serious riot against him. On November 18 he was driven from the stage, and the manager was forced to dismiss him from the theatre. He brought an action against six of the rioters, which he won.

THE genuine arguments of the Council, with the opinion of the Court of King's Bench, on cause shewn, why an information should not be exhibited against John Stephen James, Joseph Clarke, Esqrs. Ralph Aldus, Attorney at Law, William Augustus Miles, James Sparks, and Thomas Leigh; for a riotous conspiracy, founded in private premeditated malice, to deprive Charles Macklin, one of the comedians, belonging to the Theatre Royal in Covent Garden, of his livelihood; by forcibly compelling the acting manager of the said theatre, against his will, to dis-

charge the said Charles Macklin for ever therefrom ; formally and publicly, on the stage of the said theatre. By a citizen of the world. London : 1774. 8vo. 1s. 6d.

CASE, Mr. Macklin late of Covent-Garden Theatre, against Mess. Clarke, Aldys, Lee, James, and Miles. Edinburgh. n. d. (1775). 8vo. 3d.

RIOT and Conspiracy. The Trial of Thos. Leigh, and others, for making and raising a riot, on the 18th of November, 1773, at Covent Garden Theatre, and conspiring to ruin in his profession as a player, Mr. Charles Macklin, and for compelling Mr. Colman, one of the proprietors of the said Theatre, to discharge, against his will, the said Charles Macklin. Tried before Mr. Justice Aston, at the Court of King's Bench, on the 2nd of February, 1775. London : n. d. (1775). 8vo. 6d.

The British Museum copy has what I suppose to be a portrait of Leigh, which seems to belong to the book.

AUTHENTIC memoirs of the late Mr. Charles Macklin, comedian. In which is introduced a variety of particulars hitherto unknown to the public ; together with notes illustrative and explanatory. By Francis Asprey Congreve. London. 1798. 8vo. 1s. 6d. Portrait.

This is the least pretentious, but probably the best, of Macklin's biographies.

MEMOIRS of the life of Charles Macklin, Esq. principally compiled from his own papers and memorandums ; which contain his criticisms on and characters and anecdotes of Betterton, Booth, Wilks, Cibber, Garrick, Barry, Mossop, Sheridan, Foote, Quin, and most of his contemporaries ; together with his valuable observations on the drama, on the science of acting, and on various other subjects : the whole forming a comprehensive but succinct history of the stage ; which includes a period of one hundred years. By James Thomas Kirkman, of the Honourable Society of Lincoln's Inn. London : 1799. 2 vols. 8vo. Portrait.

Lacy, 6s.

MEMOIRS of Charles Macklin, comedian, with the dramatic characters, manners, anecdotes, &c. of the age in which he lived : forming an history of the stage during almost the whole of the last century. And a chronological list of all the parts played by him. London : 1804. 8vo. Portrait.

By William Cooke, whose name is given in the title-page of the second edition—London : 1806. 8vo. With portrait. Herman, 7s.

**MACLAREN, Archibald** [*born 1755*].

One of the few Scottish dramatists. He was a soldier, and on being discharged, supported himself and his family by writing small dramatic pieces, which are marked by much ability.

**MEMOIR** of Archibald Maclaren, dramatist; with a list of his works. Edinburgh: 1835. 12mo. 8 pp.

By W. H. Logan. Twenty-five copies printed.

**M'LOUGHLIN, Charles.**

**ZANGA's triumph; or, Harlequin and Othello at war.** Being a full and impartial account of a certain theatrical partnership lately dissolved; with all its attendant circumstances. To which are added, five original advertisements, now first collected together, for the use of those, who may chuse to keep them by them, or remit them as presents into the country. In a letter to a friend. By Charles McLoughlin, Esq; Dublin: 1762. 8vo.\*

Relates to the Dublin contest between Mossop (Zanga), Woodward (Harlequin), and Barry (Othello). In 1762 Woodward dissolved his partnership with Barry at Crow Street, and went to law with him. To this disagreement this pamphlet no doubt refers.

**MACREADY, William** [*died 1829*].

Father of W. C. Macready. He was a noted provincial manager and actor. His first appearance in London was in 1786. About 1795-96 he became manager at Birmingham, then he took Sheffield, and afterwards the Northern Circuit—Newcastle, Carlisle, and Berwick. He also tried the Royalty Theatre. In 1807 he became manager at Manchester, but in none of his ventures was he very successful.

**THE** dissection of a Bir—g—m manager. 1796. [See BIRMINGHAM.]

**AN** appeal to the public relative to the conduct of William M'Cready, Esq. in the case of the author, John Prosser EDWIN (q.v.). 1807.

**FACT** versus Fallacy, or the true state of the case between J. P. EDWIN (q.v.) and W. Macready. 1807.

**CANDOUR** versus Calumny; being an ample refutation of the malignant falsehoods . . . . published by . . . . William M'Cready . . . . By John Prosser EDWIN (q.v.). 1807.



**MACREADY, William Charles [1793-1873].**

Macready made his first appearance in London at Covent Garden on 16th September 1816 as Orestes. The most notable points in his career were his managements of Drury Lane and Covent Garden, his conduct of which was marked by artistic excellence, and striving after the highest ideals, both on the stage and in the front of the house. Macready was emphatically a gentleman and an honest man. He took farewell of the stage on 26th February 1851.

A CRITICAL examination of the respective performances of Mr. Kean and Mr. Macready, in the historical play of King Richard iii. 1819. [See KEAN, Edmund.]

RECOLLECTIONS of the scenic effects of COVENT GARDEN THEATRE (q.v.). Dedicated to W. C. Macready. 1839.

By George Scharf, of whom mention is made in Macready's "Reminiscences," ii. 129.

A LETTER to His Royal Highness the Duke of Sussex, on the late management of Covent Garden Theatre. By one of the proprietors. London: 1839. 8vo. 6d.

A vehement attack on Macready, who had been entertained at a public dinner, at which the Duke of Sussex was chairman, on the conclusion of his Covent Garden management. For an account of the dinner see Macready's "Reminiscences," vol. ii.

MACREADY's reminiscences, and selections from his diaries and letters. Edited by Sir Frederick Pollock, Bart., one of his executors. London. 1875. 2 vols. 8vo. With 2 portraits and 2 vignettes.

Second edition—London: 1876. 8vo.

MACREADY as I knew him. By Lady Pollock. London: 1884. 8vo.

Although I do not profess to criticise the merits of books mentioned by me, I may be pardoned if I venture to point out how delightfully sympathetic this account of Macready is; how noble an idea of his character it furnishes; and how much it does to correct the impressions derived from the perusal of his own rather depressing records.

**M'NICOLL, David.**

A RATIONAL enquiry concerning the operation of the stage on the morals of society. By David M'Nicoll. Newcastle upon Tyne: 1823. 8vo.

**MAIR, Elizabeth Harriet.**

RECOLLECTIONS of the past. A series of letters by E. H. M. Edinburgh: 1877. Sm. 4to. (*Privately printed.*)

Mrs. Mair was the daughter of Mr. H. Siddons, who was for many years the manager of the Edinburgh theatre, and this book contains many curious recollections of the great Mrs. Siddons, whose grand-daughter she was.

**MALIBRAN, Madame.**

MEMOIRS of Madame Malibran, by the Countess de Merlin, and other intimate friends. With a selection from her correspondence, and notices of the progress of the musical drama in England. London: 1840. 2 vols. 8vo. Portrait.

**MALKIN, Benjamin Heath.**

ALMAHIDE and Hamet, a tragedy. By Benjamin Heath Malkin, Esq. M.A. London: 1804. 8vo.

Prefixed is a discourse on the dramatic writers of the day, addressed to John Kemble.

**MALLET, David [died 1765].**

His name was really Malloch, but having a dislike to be considered a Scotchman, he changed it to Mallet. It was said of him that he was the only Scot whom Scotchmen did not commend. He was a political hireling, and generally disreputable. His "Eurydice" was produced at Drury Lane on 22d February 1731.

REMARKS on the tragedy of Eurydice. In which it is endeavoured to prove the said tragedy is wrote in favour of the Pretender, and is a scurrilous libel against the present establishment. London (Rayner): 1731. 8vo.

THE history of Solyman the magnificent, and his son Mustapha, inscribed to the spectators of Mustapha, a tragedy. London: 1739. 8vo.\*

"Mustapha" was produced at Drury Lane, 13th February 1739.

CRITICAL strictures on the new tragedy of Elvira, written by Mr. David Malloch. London: 1763. 8vo.

A very severe criticism. "Elvira" was produced at Drury Lane, January 19, 1763.

**MALLOCH, David.**

[See MALLET, David.]

**MALONE, Edmond [1741-1812].**

The great Shakespearian critic and commentator. His acuteness was shown in his detection of the Rowley and Ireland Forgeries.

AN inquiry into the authenticity of certain miscellaneous papers . . . attributed to Shakspeare: by Edmond Malone. 1796. [See IRELAND FORGERIES.]

MR. IRELAND'S vindication of his conduct. 1796. [A first instalment of a reply to Malone's "Inquiry." Ibid.]

AN investigation of Mr. Malone's claim to the character of scholar, or critic. 1797. [Ibid.]

AN apology for the believers in the Shakspeare-papers. 1797. [Ibid.]

A SUPPLEMENTAL apology for the believers in the Shakspeare-papers: being a reply to Mr. Malone's answer. 1799. [Ibid.]

HISTORICAL account of the rise and progress of the English stage, and of the economy and usages of the ancient theatres in England; by Edmund Malone, Esqr. Basil: 1880. 8vo.

A privately printed edition—1790, 8vo.

MEMOIR of the late Edmond Malone, Esq. By James Boswell, Junior. London: 1814. 8vo.\*

Lowndes says: "This sketch originally appeared in the *Gentleman's Magazine*. A few copies, with some additions, were afterwards printed for private distribution."

CATALOGUE of Early English poetry and other miscellaneous works illustrating the British drama, collected by] Edmond Malone, Esq. and now preserved in the Bodleian Library. Oxford: 1836. Folio.

LIFE of Edmond Malone, editor of Shakspeare. With selections from his manuscript anecdotes. By Sir James Prior, . . . . With a portrait. London: 1860. 8vo. Portrait.

**MANAGEMENT.**

MANAGEMENT, a dramatic satire by Humphrey Hum Esq. with notes. London: n. d. 8vo. With coloured plate.\*

**MANAGERS.**

THE hard-us'd poet's complaint: inscrib'd to the theatrio-managers, and bibliopolians, of the great, little world. By Scriblerius Tertius, Esq. of neither university, and indeed barely of gramatical erudition. London: n. d. Sm. folio. 8 pp. (*Published at 18.*)

I can form no theory as to what this refers to.

THE managers, a comedy, as it is acted in COVENT-GARDEN (q.v.). 1768.

THE third edition. Some general advice to theatrical managers. London: 1789. 4to.

RIVAL Managers; or, the elements of horsewhipping. A serio comic, operatic, gymnastic, Hudibrastic poem. By Jack Randall, P.G.A. London: n. d. (1825) 8vo. With folding coloured caricature. 18.\*

**MANCHESTER.**

THE thespian mirror, or poetical strictures; on the professional characters of Mr. Cooke, Mr. Ward, Mrs. Powell, Mr. Bates, Mrs. Taylor, Miss Cornely's Mr. Banks, Mr. Harding, Mrs. Banks, Mr. Grist, Mr. Richardson, Miss Daniels, Mr. Tyrrel, Mr. Davis, Mrs. Cornely's Mr. Barrett, Mr. Francis, Mr. Clegg, and Mr. Ryley. Of the Theatres Royal, Manchester, Liverpool, and Chester. By C. Censor. n. p. (Manchester). 1793. 8vo.

A PEEP into the Theatre-Royal, Manchester; with some remarks on the merits and demerits of the performers. Manchester: 1800. 8vo. 6d.

Signed "Philipi." The Manchester correspondent of the *Monthly Mirror* says, in March 1880, that this was written "by an ignorant barber, who is tolerated by these very managers in playing once annually for a benefit." It abuses the managers and actors in unmeasured terms. One of the abused actors replied in the following address:—

AN expostulatory address, to the public. By William Cross, of the Theatre-Royal, Manchester. Manchester: 1800. 8vo. 6d.

IMPARTIAL reflections, on the conduct of the managers, and merits of some of the performers of the Theatre-Royal, Manchester. With observations on a late publication, entitled "A

Peep into the Theatre, &c." Manchester: n. d. (1800). 12mo. 3d.

Signed "Candid." Defends some of the actors, and fiercely attacks Ward, one of the managers. Ward accused the writer of malignity and falsehood, and he replied in—

A LETTER to Mr. Ward, one of the managers of the Theatre-Royal, Manchester. Occasioned by his intemperate charge of 'Malignity and Falsehood' against the writer of "Impartial Reflections," &c. By Candid. Manchester: n. d. (1800). 12mo. 3d.

AN address to the inhabitants of Manchester, on Theatricals, by a Townsman. Manchester: n. d. (1803). 8vo. 1d.

This address was suppressed by a local paper, the *Telegraph*, to which it had been sent.

THE Townsman, addressed to the inhabitants of Manchester, on theatricals. The profits given to the Patriotic Fund. Manchester: 1803. &c. 8vo.

A periodical publication. No. 1 dated 8th December 1803; No. 24, 7th December 1805. It was originally published weekly, but ultimately only "occasionally." I suppose this to be all published.

AN appeal to the public at large, of the town of Manchester, but chiefly addressed to the violent opposers of J. F. White, comedian: with many particular observations on the management of theatres, and the peculiar situation of performers in general. By J. F. W. Manchester: 1803. 8vo.

An *ad misericordiam* appeal. He allows that he had not acted specially well, but says that he had had unsuitable parts.

THE Theatrical Inquisitor; or, an enquiry into what two worthy managers have promised, and what performed. Dedicated to the said managers; . . . . . The fame of their last season's performers, is so indelibly stamp'd upon the public mind, that it is requested they may not be again offered, as there is a probability that they will not be accepted. Manchester: 1804. 8vo.

THE Thespian Review; an examination of the merits and demerits of the performers on the Manchester stage. Pro and Con. Manchester: 1806. 8vo.

No. 1, 1st February 1806; No. 7, 15th March 1806. I am inclined to think it was written by some one named Hamerton.

AN essay on the danger of unjust criticism. By J. M. Benwell, of the Theatre-Royal, Manchester. Occasioned by a publication entitled "The Thespian Review." [Manchester: 1806.] 8 pp. 8vo. Without title-page.

**MANGIN, Edward.**

A LETTER to Thomas Moore, Esq. on Sheridan's "School for Scandal." (By Edward Mangin.) 1826. [See SHERIDAN, R. B.]

**MANSEL, Robert.**

✓ FREE thoughts upon Methodists, actors, and the influence of the stage; with an introductory letter to Mrs. —, of — Castle, Glamorganshire, upon the origin of the drama, &c. &c. &c. By Robert Mansel, of the Theatres Royal York and Hull. Likewise, a discourse on the lawfulness and unlawfulness of plays; written by the learned Father Caffaro, Divinity Professor at Paris. Hull: 1814. 8vo. 7s. 6d.

I have seen somewhere that the real name of the author was Hill, but I can find out nothing about him. I doubt if he ever came to London.

A SHORT struggle for stage or no stage; originating in a sermon, preached by the Reverend Thomas Best, in St. James's Church, Sheffield. Sheffield: n. d. (1818). 8vo. 6d.

A republication, by Robert Mansel, of letters which appeared in the *Sheffield Mercury*. On the title-page is the motto, "Facts, but not comments, if you please."

"FACTS, but not comments;" being strictures on the stage: in a letter to Robert Mansel, Esq. on his attempt to represent the Saviour of the world as an approver of theatrical exhibitions. By a layman. Sheffield: 1819. 8vo.

**MARLOWE, Christopher [1564-1593].**

THE footsteps of Shakspeare. 1862. [See CARTWRIGHT, Robert.]

**MARRIOTT, William.**

A COLLECTION of English miracle-plays or mysteries; containing ten dramas from the Chester, Coventry, and Towneley series, with two of later date. To which is prefixed, an historical view of this description of plays. By William Marriott, Ph. Dr. Basel: 1838. 8vo.

**MARSHALL, Frank.**

HENRY IRVING (q.v.) Actor and manager A criticism of a critic's criticism. By an Irvingite. 1883.

An answer to William Archer's criticism. Mr. Frank Marshall is a familiar figure in London society, and his abilities as a dramatist and critic are generally recognised.

**MARSHALL, Thomas.**

LIVES of the most celebrated actors and actresses. By Thomas Marshall, Esq. Dedicated to the General Theatrical Fund Association. London. n. d. (1847). 8vo. *With woodcut portraits.*

This is a valuable little work, and is getting scarce.

**MARTIN, H.**

REMARKS on Mr. John Kemble's performance of Hamlet and Richard the Third. 1802. [See KEMBLE, J. P.]

**MARTIN, Lady.**

[See FAUCIT, Helena.]

**MARTIN, Sir Theodore, K.C.B.**

ESSAYS on the drama. By Theodore Martin. London: printed for private circulation. 1874. 8vo.

Sir Theodore Martin is a distinguished poet and dramatist. His play of "King Rene's Daughter" gave Miss Faucit, whom he married, one of her best characters. Sir Theodore was the joint author, with Professor Aytoun, of the famous "Bon Gaultier Ballads."

**MARTYN, Benjamin.**

REMARKS on the tragedy of Timoleon. London: n. d. (1730). 8vo.\*

"Timoleon," this author's solitary play, was produced at Drury Lane on 26th January 1730.

**MASON, J. Monck.**

COMMENTS on the plays of Beaumont and Fletcher, with an appendix, containing some further observations on Shakespeare, extended to the late editions of Malone and Steevens. By the Right Honourable J. Monck Mason. London: 1798. 8vo.

**MASON, Thomas Monck.**

PROSPECTUS of the plan intended to be pursued in the direction of the Italian Opera House, by Thomas Monck Mason. 1831. [See HER MAJESTY'S THEATRE.]

**MASON, William** [1725-1797].

**REMARKS** on Mr. Mason's *Elfrida*, in letters to a friend. London. 1752. 8vo. 1s.

Mason's "*Elfrida*," though written in 1752, was not produced till 1772.

**MASSINGER, Philip** [1584-1639].

**THE** excellent comedy, called *The Old Law* : or *A new way to please you*. By Phil. Massinger. Tho. Middleton. William Rowley. Acted before the King and Queene at Salisbury House, and at severall other places, with great applause. Together with an exact and perfect catalogue of all the playes, with the authors names, and what are Comedies, Tragedies, Histories, Pastoralls, Masks, Interludes, more exactly printed than ever before. London, printed for Edward Archer, at the signe of the Adam and Eve, in Little Britaine. 1656. 4to. Title 1 leaf : Play, pp. 76 : catalogue, 8 leaves.

This is extremely rare with the catalogue.

**CRITICAL** reflections on the old English dramatic writers ; intended as a preface to the works of Massinger. 1761. [See COLMAN, George.]

**SOME** account of the life and writings of Philip Massinger. London : 1789. 8vo. Title 1 leaf : Dedication 1 leaf : pp. 44.

By Thomas Davies, whose name does not appear on the title-page, but who signs the dedication to Dr. Johnson. I believe this work was privately printed.

**MATHEWS, Mrs. Anne.**

**MEMOIRS** of Charles MATHEWS (q.v.). By Mrs. Mathews. 1838-39.

**FORGOTTEN** facts in the memoirs of Charles MATHEWS (q.v.) recalled in a letter to Mrs. Mathews, by S. J. Arnold. 1839.

**ANECDOTES** of actors : with other desultory recollections, etc. etc. By Mrs. Mathews, author of the "*Memoirs of Charles Mathews, Comedian* ;" to which this is a supplementary volume. London : 1844. 8vo.

**TEA-TABLE** talk, ennobled actresses, and other miscellanies. By Mrs. Mathews. London : 1857. 2 vols. 8vo.



**MATHEWS, Charles** [1776-1835].

The father of our own Charles Mathews, and, no doubt, the greater artist of the two. He made his first London appearance at the Hay-market on May 16, 1803. His last appearance was made at New York on February 11, 1835. He was the most remarkable of imitators, having the ability to enter into the mental as well as physical peculiarities of his subject.

REPORT of the extraordinary trial, of Charles Momus, comedian, of Covent-Garden Theatre, for stealing privately from the person of Romeo Lothario Doodledoo, Esq. certain articles his property. Taken in short-hand, by Jonathan Swiftsure. London. 1814. 8vo. 1s. 6d.

Refers to the imitation by Mathews of the Amateur of Fashion, Robert COATES (q.v.).

BRITISH galleries of art. (By William HAZLITT, q.v.). 1824.

Contains a notice of Mathews' famous collection of pictures.

MEMOIRS of Charles Mathews, comedian. By Mrs. Mathews. London. 1838-39. 4 vols. 8vo. With portraits, and sketches of Mathews in different characters; and portraits of Theodore Hook, Colman the Younger, &c. The 3rd and 4th volumes are dated 1839. (*Published at 56s.*)

Lacy, 21s. An edition abridged, edited by Edmund Yates, was published in 1860. Mrs. Mathews published what she called a Supplementary Volume to these Memoirs, entitled—

ANECDOTES of Actors; with other desultory recollections, etc. By Mrs. MATHEWS (q.v.). 1844.

FORGOTTEN facts in the Memoirs of Charles Mathews, comedian, recalled in a letter to Mrs. Mathews, his biographer by S. J. Arnold, Esq. London: n. d. (1839). 8vo.

Arnold engaged Mathews for a term of years to give his "Entertainments." Mrs. Mathews makes very severe comments on this arrangement in the "Memoirs," and Arnold replied in this tract.

**MATHEWS, Charles James** [1803-1878].

Originally trained as an architect, he took to the stage, making his first appearance on 6th November 1835, at the Olympic. He continued to play the parts of young men till he died. His first wife was the famous Madame Vestris.

LETTRE de M. Charles Mathews aux auteurs dramatiques de la France. London: 1852. 8vo. pp. 35.

A lively epistle regarding the International Copyright controversy. See Mathews' Life (1879), ii. 179 and 180.

**LETTER** from Mr. Charles Mathews to the dramatic authors of France. Translated from himself by himself, as a specimen of "fair imitation or adaptation," according to the terms of the International Copyright Convention. London: 1852. 8vo.

**THE** life of Charles James Mathews chiefly autobiographical. With selections from his correspondence and speeches Edited by Charles Dickens. With portraits. London: 1879. 2 vols. 8vo. With 4 portraits, and a drawing of Mathews in "Patter v. Clatter."

Herman, 6s.

#### **MATTHEWS, Brander.**

A popular American novelist, dramatist, and critic. Mr. Matthews has edited a very beautiful edition of Sheridan's two great plays, and has written valuable works on the "Theatres of Paris" and on the "French Dramatists of the Nineteenth Century."

**ACTORS** and actresses of Great Britain and the United States. . . . Edited by Brander Matthews and Laurence Hutton. 1886. [See **ACTOR**.]

#### **MAYHEW, Edward.**

**STAGE** effect: or, the principles which command dramatic success in the theatre. By Edward Mayhew. London: 1840. 12mo.

#### **MEARS, W.**

A **TRUE** and exact catalogue of all the plays that were ever yet printed in the English tongue; with the authors names against each play (alphabetically digested) and continued down to October, 1713. Printed for W. Mears at the Lamb without Temple-Bar, 1713. Where may be had great variety of plays. 4to. 16 pp. With no title-page.

**CONTINUATION** of the following Catalogue of Plays to October, 1715. To which is prefix'd a catalogue of plays, printed in 12mo with a neat Elziver letter. Sold by W. Mears at the Lamb without Temple-Bar. Of whom may be had above five hundred several sorts of plays, in 4to and 12mo. 4to.

One sheet, apparently published along with a new edition of the preceding "Catalogue."

A **COMPLETE** catalogue of all the plays that were ever yet printed in the English language. Containing the dates and number of plays written by every particular author: an account

of what plays were acted with applause, and of those, which were never acted; and also the authors now living. In two separate alphabets. London: 1713. 4to.\*

Other editions—1719, 12mo.; 1726, 12mo.

**MEAUX, Bishop of.**

**MAXIMS** and reflections upon plays, in answer to a Discourse printed before a play called *Beauty in distress*, written in French by the Bishop of Meaux. London: 1699. 8vo.\*

**MELLON, Harriot [1777-1837].**

Was in no way notable as an actress, but made two very remarkable marriages—her first husband being Thomas Coutts, the banker; her second, the Duke of St. Albans. Mr. Coutts was twice as old as she was, the Duke was half her age, when the respective marriages occurred. It is difficult to realise how frankly libellous and indecent some of the pamphlets caused by these marriages were.

**THE golden nuptials**, an epithalamium on the marriage of T. Coutts, Esq. and Miss H. M—ll—n. London: 1815. 8vo.\*

**FINE acting**, or a sketch of the life of the late Miss H. M— of Drury Lane Theatre, and of T. Coutts, Esq., banker. London: 1815. 8vo.\*

I believe this was only secretly circulated. It is extremely scarce.

**AUTHENTIC memoirs** of the lives of Mr. and Mrs. Coutts. London: 1819. 8vo.\*

**LIFE** of the late Thomas Coutts, Esq. banker, in the Strand, with biographical and entertaining anecdotes, of his first wife, Betty Starky, and of the present Mrs. Coutts. By a person of the first respectability. To which is added, an account of the manner in which his immense property has been bequeathed. London: n. d. (1822). 8vo. pp. 17. 6d.

I have seen a copy of this with the portrait belonging to the "Addenda," but I suppose it to have been inserted. (*See two following titles.*)

**BIOGRAPHICAL** and historical addenda to the Life of the late Thomas Coutts, Esq. Containing numerous interesting and amusing anecdotes of that gentleman and his first wife, Betty Starky; including an official copy, at full length, of Mr. Coutts's will, with the codicil, as proved and registered in the Prerogative Court: also, the curious and important letter of the Earl of Donaldson on some statements in the narrative, &c. &c. Embellished

with a correct likeness of Mr. Coutts. London: n. d. (1822). 8vo. With portrait of Mr. Coutts by G. Cruikshank. (*Published at 6d.*)

This and the preceding work were published together, as well as separately, and the following general title-page was prefixed to the collected edition:—

LIFE of the late Thomas Coutts, Esq. banker, of the Strand, to which is added, a biographical and historical addenda, containing some curious anecdotes, and an official copy at full length of his will and codicil, as proved in the Prerogative Court, &c. &c. With a correct portrait of Mr. Coutts. London: n. d. (1822). 8vo. Portrait. 1s.

THE Earl of Dundonald's answer to the mis-statements contained in the Life of the late T. Coutts, Esq. banker, (relative to his first lady), with curious and highly interesting anecdotes, never before published. London: 1822. 8vo. 2d.

Mr. Coutts's first wife had been described as a domestic in the service of the Earl of Dundonald, and some passages between her and the Earl's son were mentioned, which he (being now Earl) contradicted.

A TALE of the last century. The secret memoirs of Harriott Pumpkin,\* a celebrated actress; from her infancy to her seduction of, and subsequent marriage with a banker: also, a poem by the father of our heroine. With strictures on charity without benevolence—the art of swindling a good name—fifteen shillings for publishing a donation of five!—the art of benefit-making; or, Devil drive the hindmost—ripe fruit and the money-bags—a scene at the Horns!!!—scenes at the cottage; procreative studies by Sally S—n; Manager A—d; Miss M—n; Mr. R—d, &c. With a variety of amatory anecdotes, and illustrative occurrences. By the Ghost of Old Ralph!!!

\* PUMPKIN, according to naturalists, a *spurious* kind of melon. London: n. d. (1825). 12mo. pp. 117.

I have seen a title quoted, "Secret Memoirs of Harriet Pumpkin, and her extraordinary marriage with Old Cressus, n. d., 8vo.," but I suppose it to be the same as this. Most of the copies of this scurrilous pamphlet are said to have been bought up and destroyed. At Mr. Herman's sale a copy sold for £7, 5s., a most extravagant price. A friend of mine was lucky enough to pick up a fairly good copy at a bookstall for 6d.

MR. PERCY WYNDHAM's strictures on an impostor, and old actress, formerly Bet the pot girl, alias, the banker's sham widow, with particulars of her appearance at the bar of Bow Street, of the child manufactory at Highgate, and madam's sleep-

ing at the Horns at Kennington. A copy of Lord Dundonald's letter, & a castigatory letter, to Sir Edmund Antrobus: Sir Coutts Trotter, Edward Marjoribanks, & Co. as executors; and surviving partners of the late Thomas Coutts, Esq. London: n. d. (about 1822). 8vo. pp. 95. (*Published at 5s.*)

There are engravings of two hatchments on the title-page. The paging of this copy begins at 51 and ends with 145. Field notes this scandalous production as "*privately circulated.*"

EPISTLE to Harriet, Duchess of St. Albans: or the first lash of Nemesis. London: 1828. 8vo. 1s. 6d.

A rhymed defence of Miss Mellon, and a furious attack upon Westmacott and others who had defamed her.

MEMOIRS of Harriot, Duchess of St. Albans. By Mrs. Cornwell Baron-Wilson. London: 1839. 2 vols. 12mo. Portrait.

Republished in 1886 with different title-page:—

MEMOIRS of Miss Mellon afterwards Duchess of St. Albans By Mrs. Cornwell Barron-Wilson. . . . . London: 1886. 2 vols. 8vo.

MELMOTH, Courtney.

[See PRATT, S. J.]

MERLIN, Countess de.

MEMOIRS of Madame MALIBRAN (q.v.). 1840.

MERRITT, J.

MEMOIRS of the life of Wm. Henry West BETTY (q.v.). 1804.

MEYLER, W.

MONODY on the death of David GARRICK (q.v.). By W. Meyler. 1779.

MIDDLETON, Thomas.

The excellent comedy, called The Old Law. [See MASSINGER, P.]

MILES, Henry Downes.

THE life of Joseph GRIMALDI (q.v.); with anecdotes of his contemporaries. By Henry Downes Miles. 1838.

MILES, William Augustus.

A LETTER to Sir John Fielding, Knt. occasioned by his extraordinary request to Mr. Garrick for the suppression of the

**Beggars Opera.** To which is added a Postscript to D. Garrick, Esq; By William Augustus Miles. London: 1773. 12mo.

In Cooke's "Macklin," p. 64, it is stated that Sir John Fielding declared that every time the "Beggar's Opera" was played there was an increase in the number of highwaymen brought before him.

**MILLER, David Prince.**

THE life of a showman; and the managerial struggles of David Prince Miller: with anecdotes and letters of some of the most celebrated modern actors and actresses. The art of fortune telling. An expose of the practices of begging impostors, mountebanks, jugglers, and various deceivers of the public; together with the secrets of conjuring, and an explanation of the most celebrated and striking tricks of wizards and conjurors. Second edition, with considerable additions. London: n. d. (about 1853). 8vo. 1s.

Originally published in 12 parts. Part i., April 1842. Miller was manager of the Royal Adelphi Theatre, Glasgow, for some time; but was unfortunate in it, as he seems to have been in everything he undertook.

**MILLER, James [1703-1744].**

THE pigeon-pye, or, a King's coronation, proper materials for forming an oratorio, opera, or play, according to the modern taste: to be represented in opposition to the Dragon of Wantley. By an admirer of bad composition, and author of ——— nothing. London. 1738. 8vo. 1s.

A curious satire on, I believe, Miller, the author of "The Coffee-House."

**MILLS, Crispin.**

A LETTER to Mr. Richard Glover, on occasion of his tragedy of Boadicia. By Crisp Mills. London: 1754. 8vo.

Praises it as a poem rather than as a play.

A COMMENT on Boadicia, with remarks on Mills's letter. By W. RIDER (q.v.). 1754.

**MINOR THEATRES.**

IMPARTIAL observations on the proceedings instituted by the proprietors of the Theatres Royal, Drury Lane and Covent Garden, against the Minor establishments. London: 1820. 8vo.

By the Patents only Drury Lane and Covent Garden in the winter, and the Haymarket in the summer, could perform the legitimate drama; but from the beginning of this century the monopoly gradually weakened, until 1831, when it was practically abolished.

A LETTER on the question now at issue between the "major" and "minor" theatres. By Eugene MACARTHY (q.v.). 1832.

MAJOR and minor theatres. A concise view of the question. 1832. [See TOMLINS, F. G.]

REPORT from the Select Committee on Dramatic Literature. 1832. [See DRAMATIC.]

THE national drama, or the histrionic war of majors and minors. London: 1833. 8vo. With folding caricature frontispiece.\*

### MIRROR.

[See MONTHLY MIRROR.]

### MITFORD, John [1781-1856].

Editor of the *Gentleman's* from 1834 to 1850.

A LETTER to Richard Heber, Esq. Containing some observations on the merits of Mr. Weber's late edition of Ford's Dramatic Works. London: 1812. 8vo.

CURSORY notes on various passages in the text of Beaumont and Fletcher, as edited by the Rev. Alexander Dyce; and on his "Few notes on Shakespeare." The author John Mitford. London: 1856. 8vo. 2s. 6d.

### MITFORD, Mary Russel [1787-1855].

REMARKS on Miss Mitford's tragedy of *Rienzi*. By the Editor of Cumberland's British Theatre. London: 1828. 8vo.

A very favourable criticism by George Daniel. "*Rienzi*" was produced at Drury Lane on 9th October 1828.

### MÖSER, Justus.

HARLEQUIN: or, a defence of grotesque comic performances. By Mr. Justus Möser, Councillor of the High Court of Justice at Osnabruck, etc. Translated from the German by Joach. Andr. Fred. Warnecke, LL.C. London: 1766. 12mo. Frontispiece of a Harlequin. 2s. 6d.

### MOLLOY, J. Fitzgerald.

THE life and adventures of Peg WOFFINGTON (q.v.). 1884.

FAMOUS plays With a discourse by way of prologue on the playhouses of the Restoration. By J. Fitzgerald Molloy. . . . London: 1886. 8vo.

**MOMUS.**

MOMUS, a poem. 1767. [See CAREY, George Savile.]

**MONITOR.**

THE Monitor; or, green-room laid open; with remarks thereon, which occasioned the letter to Mr. Spatter. London: 1767. Folio. 3d.

Field's Catalogue, No. 1005, says: "A periodical paper, 18 numbers, all published?" I suppose that I have seen only the first number. I fancy that "Mr. Spatter" is meant to be Hugh Kelly.

**MONNEY, William.**

CARACTACUS, a new tragedy, in five acts: with previous remarks on English dramatic tragedy; comprising a blank verse gamut, and strictures on theatrical committees, managers, and players. With an appendix, including an answer to, and critique on, some unique criticism contained in a publication entitled "The critical review." Second edition. By William Monney, Gent., author of "Considerations on prisons," &c. London: 1817. 8vo.

A work so dreadfully bad, that it is difficult to conceive that even Mr. Monney believed in it. Its publication fully justified the manager who refused to produce it. The first edition received some well-deserved criticism, and the appendix to this edition is devoted to abusing the reviewers.

**MONTGOMERY, Walter [1828-1871].**

An unfortunate actor.

Was Hamlet mad? Being a series of critiques on the acting of the late Walter Montgomery: written in Melbourne in 1867, by the Hon. Archibald Michie, Q.C., (late Attorney-General); Dr. J. E. Neild (late President of the Medical Society, Victoria); R. H. Horne; James Smith, Esq. (late Parliamentary Librarian); David Blair, M.P.; and Charles Bright, Esq. Edited by R. H. Horne. London: n. d. (1871). 8vo. 1s.

**MONTHLY MIRROR.**

THE monthly mirror: reflecting men and manners. With strictures on their epitome, the stage. London: 1795 to 1811. 8vo. Illustrations.

This very valuable theatrical magazine began in December 1795 and ended in February 1811, making 30 vols. and 2 Nos. It is full of portraits of players and other celebrated persons.



**MONTHLY THEATRICAL REPORTER.**

THE monthly theatrical reporter. By T. Dutton. 1814-15.  
[See THEATRICAL.]

**MOORE, Edward** [*died 1757*].

Dramatist. Best known as the author of the "Gamester," which still holds the stage.

A CRITICISM on the Foundling. In a letter to the author. London: 1748. 8vo. 6d.

"The Foundling" was produced at Drury Lane on February 13, 1748, and was frequently revived.

AN ode to David GARRICK (q.v.) upon the talk of the town. By Edward Moore. 1749.

The "talk of the town" was Garrick's marriage with Eva Maria Violetti. This ode was no doubt written by Garrick's desire, to anticipate the banter which he seems to have expected on all possible occasions.

THE original story from which the comedy of Gil Blas is taken. London: n. d. (1751). 8vo.\*

"Gil Blas" was produced at Drury Lane on February 2, 1751.

THE Gamester, a true story; on which the tragedy of that name, now acting at the Theatre Royal in Drury-Lane, is founded. Translated from the Italian. London: 1753. 8vo. 6d.

"The Gamester" was produced at Drury Lane on February 7, 1753.

**MOORE, Peter.**

An active and officious member of the Committee of Amateurs, who mismanaged Drury Lane. For allusions to him see also DRURY LANE THEATRE.

FACTS are stubborn things! being a brief review of the season 1817-18, at the Theatre Royal, Drury-Lane: also, an inquiry into the conduct of the sub and special committees; with explanatory notes; and an appendix, containing the celebrated letter from Peter Moore, Esq. M.P. to the late J. G. Raymond; also his "observations," addressed to the sub-committee. . . . . London: 1818. 8vo.

A LETTER to all the proprietors of Drury-Lane Theatre, (excepting Peter Moore, Esq. and others who are, or have been concerned in the management thereof); being a commentary on certain parts of an anonymous pamphlet, called "A brief review

of the Season 1817-18, at the Theatre Royal, Drury-Lane, &c. &c. &c." and a conclusive detection of the author, by Samuel James Arnold, Esq. a proprietor. . . . London. 1818. 8vo.

AN authentic statement of facts connected with the interior management of Drury-Lane Theatre, for the last three seasons; together with an appendix of documents. London. 1818. 8vo.

**MOORE, Sir Thomas.**

REFLECTIONS on Mangora. 1718.\*

THE Muzze muzzled, in answer to Reflections on Mangora. London: 1719 (? 1718). 4to.\*

I have seen neither of these. "Mangora" was produced at Lincoln's Inn Fields, December 14, 1717.

**MOORE, Thomas.**

MEMOIRS of the life of the Right Hon. Richard Brinsley SHERIDAN (q.v.). By Thomas Moore. 1825.

A LETTER to Thomas Moore, Esq. on Sheridan's "School for Scandal." 1826. [See SHERIDAN, R. B.]

**MORE, Hannah.**

ODE to Dragon, Mr. Garrick's house-dog, at Hampton. 1777. [By Hannah More. See GARRICK, David.]

**MORELL, Dr. Thomas.**

THE Anti-Rosciad. 1761. [See CHURCHILL, Charles.]

This was written by Dr. Thomas Morell. In Field's copy of the pamphlet was a note:—"This was written by Dr. Thomas Morell, as he inform'd Mr. Stevens."

**MORLEY, Henry.**

Professor Morley's "Journal" is an invaluable book for the student, its only defect being the absence of an index.

THE journal of a London playgoer from 1851 to 1866. By Henry Morley, . . . . London: 1866. 8vo.

**MORRIS, Mowbray.**

ESSAYS in theatrical criticism. By Mowbray Morris. London. 1882. 8vo.

Mr. Morris was for some years the dramatic critic of the *Times*. This work, which contains some extremely plain speaking, created a tremendous sensation both among actors and critics.

**MORTIMER, Mr.**

THE Stage. Three dialogues between Mr. Clement and Mr. Mortimer. 1819.

For a reply to above, see PLUMPTRE, James.

**MORTON, Thomas.**

MR. MORTON's Zorinski and Brooke's Gustavus Vasa compared. Also a critique on Zorinski. As it appeared in the Morning Post and Fashionable World; with all such paragraphs as were inserted in the Oracle and True Briton, by Mr. Morton and his friends, in a weak and wild attempt to confute Truth. With alterations and additions by Truth. London: 1795. 8vo.

"Zorinski" was produced at the Haymarket on 20th June 1795, with considerable success.

THEATRICAL criticism. . . . A candid critique on The School of Reform. By James Peter FEARON (q.v.). 1805.

"The School of Reform" was produced most successfully at Covent Garden, 15th January 1805. Emery's Tyke was one of the *great* impersonations of the stage.

**MOSSE, —.**

A STATE of the case between Mr. Mosse and Mr. Sheridan. 1750. [See SHERIDAN, Thomas.]

THE man of honour; but not of his word. 1750. [Ibid.]

**MOSSOP, Henry [1729-1775].**

An actor of great merit, but of equal vanity, who might have rivalled Garrick in many parts, but who wasted his life in struggling to be the head of the Irish theatre. His contest with Barry and Woodward in Dublin ended disastrously for all.

A LETTER to David GARRICK (q.v.) on opening the theatre. 1769 (should be 1759).

An attack, on Mossop chiefly, by Edward Purdon, for which he had to publicly apologise.

AN estimate of the theatrical merits of the two tragedians of Crow-Street (Mossop and Barry). 1760. [See BARRY, Spranger.]

ZANGA's triumph; or, Harlequin and Othello at war. By Charles M'LOUGHLIN (q.v.). 1762.

Zanga is Mossop; Harlequin, Woodward; Othello, Barry. The two latter were engaged in litigation.

A LETTER to David GARRICK (q.v.) on his conduct. 1772.

Written in Mossop's interest by Rev. David Williams. Mossop was then out of an engagement.

**MOTTEUX, Peter Anthony** [1660-1718].

**BEAUTY in distress.** A tragedy. As it is acted at the Theatre in Little Lincolns-Inn-Fields. By His Majesty's Servants. Written by Mr. Motteux. With a discourse of the lawfulness & unlawfulness of plays, lately written in French by the learned Father Caffaro, Divinity-Professor at Paris. Sent in a letter to the author by a Divine of the Church of England. London (Brown): 1698. 4to. pp. xxxi. (including title): Dram. Pers. 1 page: pp. 58.

**MAXIMS . . .** in answer to a discourse printed before a play called *Beauty in distress*. By the Bishop of MEAUX (q.v.). 1699.

**MOTTLEY, John.**

**SCANDERBEG.** A tragedy. By Thomas WHINCOP (q.v.). 1747.

With a list of dramatists and their works, compiled by Mottley.

**MOUNT EDGCUMBE, Earl of.**

**MUSICAL** reminiscences chiefly respecting the Italian Opera in England from the year 1773 to the present time. By the Earl of Mount Edgcumbe. The third edition. London: 1828. 12mo. Portrait.

**MUDFORD, William.**

**THE** life of Richard CUMBERLAND (q.v.). 1812.

A CRITICAL examination of the writings of Richard CUMBERLAND (q.v.). 1812.

**MUNDEN, Joseph Shepherd** [1758-1832].

The great comedian in whom Lamb delighted, and of whom Talfourd wrote that "he was in high farce what Kemble was in high tragedy." He first appeared at Covent Garden, 2nd December 1790, and retired 31st May 1824.

A STATEMENT of the differences subsisting between the proprietors and performers. 1800. [See COVENT GARDEN THEATRE.]

**MEMOIRS** of Joseph Shepherd Munden, comedian. By his son. London. 1844. 8vo. With portrait of Munden as Sir Francis Gripe.

Lacy, 6s.; Herman, 12s.

**MUNDEN, T. S.**

**MEMOIRS** of Joseph Shepherd MUNDEN (q.v.). By his son. 1844.

**MUNDUS DRAMATICUS.**

**MUNDUS** dramaticus (the new Rosciad). A satire. London. 1852. 12mo. 1s.

**MURPHY, Arthur [1730-1805].**

A **LETTER** from Mons. de Voltaire to the Author of the Orphan of China. London: 1759. 8vo.

"The Orphan of China" was produced at Drury Lane on 21st April 1759, with great success. Voltaire had written a tragedy with the same title.

A **LETTER** to Mons. de Voltaire on the Desert Island. By Arthur Murphy. London: 1760. 8vo.\*

"The Desert Island" was produced at Drury Lane on 24th January, 1760.

**THE** Murphiad, a mock-heroic poem. London: 1761. 4to.\*

**THE** Examiner. A satire. By Arthur Murphy, Esq; London. 1761. 4to. 1s. 6d.

Attack on Lloyd, Churchill, &c., and a reply to the "Murphyad," "Meretriciad," and other pamphlets against Murphy. It was originally called "The Expostulation," but some of Murphy's opponents rushed out a publication under that title, to forestall him, so he changed his title-page to "The Examiner," though the original name remains in the body of the work.

**AN** Ode to the Naiads of Fleet-Ditch. By Arthur Murphy, Esq; London: 1761. 4to.

A furious attack on Churchill in answer to his mention of Murphy in the "Apology."

**THE** life of David GARRICK (q.v.). By Arthur Murphy. 1801.

**THE** life of Arthur Murphy, Esq. By Jessé Foot, Esq. his executor. London. 1811. 4to. Portrait.

**MURRAY, Lindley.**

**SENTIMENTS** of pious and eminent persons on the pernicious tendency of dramatic entertainments, and other vain amusements; with a few reflections on the same subject subjoined. By Lindley Murray. A new edition. London: 1823. 12mo.

**MURRAY, William H.** [1790-1852].

The famous Edinburgh manager. On the death of Henry Siddons in 1815, the management of the Edinburgh Theatre Royal devolved on Murray, for behoof of his sister, Mrs. H. Siddons. In 1830 he became patentee on his own account, and managed the theatre till 1851, when he retired. For some time he managed both the Adelphi and the Theatre Royal. Under his management "Rob Roy" and the other Waverley dramas were produced.

A PLAIN statement of facts, by Mr. Alexander, late of the Theatre-Royal, Edinburgh. 1821.

A 10-page pamphlet with no title-page, dated "Edin. 7th May 1821," giving an account of differences which arose between Alexander and Murray.

ON the causes of the decline of the drama. . . . . With a letter addressed to the manager of the Theatre-Royal, Edinburgh. 1834. [See INNES, Frederick Maitland.]

CORRESPONDENCE anent the Adelphi Theatre, Edinburgh, betwixt W. H. Murray, Esquire, the lessee; James Spence, Esquire, W.S., the secretary for the trustees; and Mr. William Black, merchant, Leith, a shareholder of said theatre. 1850. [See EDINBURGH.]

Relates to an agreement made by Murray to keep the theatre open for four calendar months in each year. Black pertinaciously demands that he should rigidly keep this engagement. Spence rather defends Murray.

A MEMOIR of W. H. Murray, Esq. comedian; with a sketch of the rise and progress of the theatre, and anecdotes of the stage in Edinburgh. Edinburgh: 1851. 12mo. 2d.

Merely the first 36 pages of Murray's Addresses. 1851.

THE farewell and occasional addresses delivered by W. H. Murray, Esq., in the Theatres Royal and Adelphi, Edinburgh; with a biographical sketch. Edinburgh. 1851. [See EDINBURGH.]

**NALDI, Giuseppe.**

MR. GREVILLE's statement of Mr. Naldi's case. 1811. [See GREVILLE, H. F.]

THE Alien; or, an answer to Mr. Greville's statement with respect to Mr. Naldi's action for arrears of salary: including, also, a short history of the Argyle Theatre. By Giuseppi Naldi. London: 1811. 8vo. 3s.

**NEVILLE, Henry** [born 1837].

A very good and successful actor in drama. He was for some years manager of the Olympic Theatre.

**THE stage:** its past and present in relation to fine art. By Henry Neville. Being the subject of a lecture delivered by the author at the Fine Art Gallery, Conduit Street, for the Society for the encouragement of the Fine Arts on the 13th July, 1871. Revised and enlarged. London: 1875. 8vo.

**NEWCASTLE.**

**THOUGHTS** on the late disturbance at the Theatre-Royal, Newcastle. Newcastle: 1789. 8vo.

The disturbance was caused by the conduct of Mrs. Whitlock, sister to Mrs. Siddons, and wife of the Newcastle manager, who was asked by Cooke to play Marcia to his Cato, on the occasion of his benefit. This she refused to do.

**AN** appeal to the public, relative to the conduct of William M'Cready, Esq. in the case of the author, John Prosser Edwin, comedian, of the Theatre-Royal, Newcastle. 1807.

**FACT** versus Fallacy, or the true state of the case between J. P. Edwin, comedian, and W. Macready, Esq. 1807.

**CANDOUR** versus Calumny; being an ample refutation of the malignant falsehoods and despicable misrepresentations lately published by the MAN-ager, William M'Cready. Written by the MAN calling himself John Prosser Edwin, comedian. 1807.

These three pamphlets relate to a dispute of the usual nature between actor and manager. [See EDWIN, John Prosser.]

**NICHOLS, John.**

**THE** theatre, by Sir Richard STEELE (q.v.). (Edited by Nichols.) 1791.

**NOLAN, —**

NOLAN's theatrical observer. [See DUBLIN, Theatrical Observer, 1821.]

**NORTHBROOKE, John.**

*Spiritus est vicarius Christi in terra.* A Treatise wherein Dicing, Daūcing, Vaine plaies or Enterludes with other idle pastimes, &c. commonly vsed on the Sabboth day, are reprooued, by the authoritie of the worde of God and auncient Writers.

Made Dialogueswise by Iohn Northbrooke Minister, and Preacher of the worde of God. . . . Imprinted at London by Thomas Dawson, for George Bishoppe. Anno. 1579. 4to.

Title 1 leaf: Dedication and "To the Christian and faithfull Reader"  
7 leaves: Treatise 72 leaves. B. L. Reprinted for the Shakespeare Society with the following title-page:—

A TREATISE against dicing, dancing, plays, and interludes. With other idle pastimes. By John Northbrooke, Minister. From the earliest edition, about A.D. 1577. With an introduction and notes. London (Shakespeare Society): 1843. 8vo.

#### NORWICH.

ROSCIUS, or a critical examination into the merits of the performers belonging to the Norwich theatre. Norwich: 1767. 4to.\*

STRICTURES, in verse, on the performances at the Theatre-Royal, Norwich. Towards the close of the season of 1799. Norwich: n. d. (1799). Sm. 4to.

REVIEW in verse [of the performers from the Theatre Royal Norwich, during the season, at Lynn, of 1802, with notes. Norwich: 1802.\*

#### NOSSITER, Miss.

A LETTER to Miss Nossiter. Occasioned by her first appearance on the stage: in which is contained remarks upon her manner of playing the character of Juliet; interspersed with some other theatrical observations. London: 1753. 8vo.

A very favourable criticism. The lady was in love with Spranger Barry, to whom she left by will £3000. Her stage career was short.

#### O.P.

FOR the "O.P." or "Old Prices" riots, see COVENT GARDEN THEATRE.

#### O'BRYAN, Daniel.

AUTHENTIC memoirs of Robert WILKS (q.v.). By Daniel O'Bryan. 1732.

#### OCCASIONAL PAPER.

OCCASIONAL paper, No. IX., containing considerations about the danger of going to plays. London: 1698. 4to.\*

by  
Bryan



✓ **O'KEEFFE, John** [1747-1833].

One of the best of English farce-writers.

**RECOLLECTIONS** of the life of John O'Keeffe, written by himself.  
London : 1826. 2 vols. 8vo. With portrait.

Lacy, 4s. 6d. Herman, 6s.

**OLDFIELD, Anne** [1683-1730].

One of the most celebrated actresses of the English stage, and the acknowledged successor of the great Mrs. Mountfort. She was a woman of extraordinary beauty, as well as talent, and famous both as a tragic and comic performer, though her chief excellence lay in the representation of ladies of high fashion. At her death she received unprecedented honour—her body lying in state in the Jerusalem Chamber, and being conveyed thence to Westminster Abbey. She is the Narcissa of whom Pope writes in his "Moral Essays," Epistle I :—

"'Odious ! in woollen ? 'twould a saint provoke !'  
Were the last words that poor Narcissa spoke."

**AUTHENTICK** memoirs of the life of that celebrated actress Mrs. Ann Oldfield. Containing a genuine account of her transactions from her infancy to the time of her decease. The second edition.  
London : 1730. 4to. 1s.

Third edition, with large additions—London : 1730. 4to. Herman, 23s.  
Lacy, 4s.

- ✓ **FAITHFUL** memoirs of the life, amours and performances, of that justly celebrated, and most eminent actress of her time, Mrs. Anne Oldfield. Interspersed with several other dramatical memoirs. By William Egerton, Esq; London : 1731. 8vo. Portrait. 3s.

Lacy, 4s.

- ✓ **MEMOIRS** of Mrs. Anne Oldfield. London : 1741. 8vo. pp. 86. Portrait of Mrs. Oldfield on title-page.

An abridgment of the preceding volume, published with Betterton's "History of the English Stage," 1741.

**THE** Lover's Miscellany, a collection of amorous tales and poems, with memoirs of the life and amours of Mrs. Ann Oldfield. London : 1731. 8vo.\*

**POEM** to the memory of Mrs. Oldfield. London : 1730. 4to.\*

Supposed to be written by Savage.

**THEATRICAL** correspondence in death. An epistle from Mrs. Oldfield, in the Shades, to Mrs. Br...ceg...dle, upon earth. 1743.  
[See **DRURY LANE THEATRE**.]

**OLD PRICES.**

FOR the "Old Prices" or "O.P." riots, 1809, see **COVENT GARDEN THEATRE**.

**OLDMIXON, John.**

REFLECTIONS on the stage, and on Mr. Collyer's Defence of the Short view. By John Oldmixon. London. 1699.\*

THE Muses' mercury: or the monthly miscellany, consisting of poems, prologues, &c. never before printed, to which is added an account of the stage. By John Oldmixon. London: 1707. 4to.\*

**OLDYS, William.**

THE history of the English stage, from the Restauration to the present time. By Thomas BETTERTON (q.v.). 1741.

Not by Betterton. Generally attributed to William Oldys.

SELECTIONS from Oldys' manuscript notes to Langbaine's dramatic poets. London: 1851. 8vo.\*

**OLIVER, Rev. George, D.D.**

AN account of the Corpus Pageants, miracle plays, religious mysteries, &c. which were practised at Sleaford. By the Rev. George Oliver, D.D. London: 1838. 8vo.\*

**OLYMPIC THEATRE.**

The Olympic Pavilion was opened by Astley in 1806. From 1813 to 1819 Elliston was lessee and manager. In 1849 it was burned, and the present building erected. The most famous manager of the Olympic was Madame Vestris, who had it from 1831 to 1839.

COPY of a memorial . . . against the Olympic and Sans Pareil Theatres. 1818. [See ELLISTON, Robert William.]

**O'NEILL, Eliza [1791-1872].**

Made her first appearance in London at Covent Garden on October 6, 1814, and was at once hailed as a successor to Mrs. Siddons. In 1819 she retired from the stage, having married Sir William Becher.

A DESCRIPTIVE portrait of Miss O'Neil. London: 1815. 8vo.\*

MEMOIRS of Miss O'Neill; containing her public character, private life, and dramatic progress, from her entrance upon the stage; with a full criticism of her different characters, appropriate selections from them, and some account of the plays she

has preferred for her representations. By Charles Inigo Jones, Esq. of the Middle Temple. Embellished with a striking and highly-finished portrait of Miss O'Neill. London: 1816. 8vo. Portrait.

Lacy, with coloured portrait, 22s.

THE rival roses; addressed to Miss O'Neil and Miss Somerville. London: 1819. 8vo.\*

### OPERA.

AN essay on the opera's after the Italian manner. By Mr. DENNIS (q.v.). 1706.

THE Opera: a poem. By the author of the Coach Drivers. Book 1. London: 1767. 4to.

No more published.

AN essay on the Opera. By Count ALGAROTTI (q.v.). 1768.

THE lyric muse revived in Europe, or, a critical display of the opera. London: 1768. 2 vols. 12mo.\*

THE remarkable trial of the Queen of Quavers, and her associates, for Sorcery, Witchcraft, and Enchantment, at the Assizes held in the Moon, for the county of Gelding, before the Rt. Hon. Sir Francis Lash, Lord Chief Baron of the Lunar Exchequer. Taken in short hand, by Joseph Democritus, and William Diogenes. London: n. d. (1777-78). 8vo.

A satire on the opera.

LETTERS upon the poetry and music of the Italian Opera. By the late Mr. John BROWN (q.v.). Edinburgh: 1789.

BEAUTIES of the opera and ballet. Illustrated with ten highly-finished portraits, engraved on steel, and numerous engravings on wood, under the superintendence of Mr. Charles Heath. London: n. d. (1844). 8vo.

QUEENS of song: being memoirs of . . . female vocalists . . . To which is added a chronological list of all the operas that have been performed in Europe. 1853. By Ellen Creathorne CLAYTON (q.v.).

REMARKS on the Italian Opera in Edinburgh. By CLERICUS (q.v.). 1854.

A FEW more words on the introduction of the Italian Opera into Edinburgh. By CLERICUS (q.v.). 1855.

HISTORY of the opera, from its origin in Italy to the present time. With anecdotes of the most celebrated composers and vocalists of Europe. By Sutherland Edwards. London: 1862. 2 vols. 8vo.

THE opera and the press. By C. L. GRUNEISEN (q.v.). 1869.

A FAIR enquiry into the state of operas in England. London: n. d. 8vo.\*

#### OPERA GLASS.

THE opera glass; exhibiting all the curious proceedings at the King's Theatre. 1808. [See HER MAJESTY'S THEATRE.]

THE opera glass, for peeping into the microcosm of the fine arts, and more especially of the drama. London: 1826-27. 4to.

Published weekly at 4d. up to No. 14; 15 and after, 6d. 26 Nos. No. 1, October 2, 1826; No. 26, March 24, 1827. No. 5 had a mourning border on account of the death of Talma, of whom a portrait is given. "Said to be the production of John Howard Payne" (*Maidment*).

THE opera glass. 1829. [See GLASGOW.]

THE opera-glass. 1840. [See EDINBURGH.]

#### OPERA HOUSE.

[See HER MAJESTY'S THEATRE.]

#### ORCHESTRA.

THE orchestra. A weekly journal of music and the drama. London: 1863. Folio.

No. 1, Saturday, 3d October 1863, price 3d. Still appearing, but now almost exclusively musical.

#### O'ROURKE, Edmund.

[See FALCONER, Edmund.]

#### ORTON, —.

FAMILIAR verses from the ghost of Willy Shakspeare to Sammy Ireland. 1796. [Lowndes says, "By G. M. Woodward or — Orton." See IRELAND FORGERIES.]

#### ORTON, J.

A SERIOUS dissuasive from frequenting the play-house. By J. Orton. Shrewsbury: 1776. 12mo.\*

**OTWAY, —.**

AN attempt to deduce from facts, the causes of the present disgraceful state of our National Theatres. By Mr. Otway, a gentleman whose case forms some illustration of the danger arising to the professors of the drama from a monopoly, and the difficulty of even received merit obtaining the least support without either a rivalry on the part of Covent Garden and Drury-Lane, or a superintendence of a more liberal policy, unconnected with other theatres, and having for its object the support of our native talent alone. London: 1835. 8vo. 6d.

Otway, of whom I know nothing, seems to have been a disappointed actor.

**OTWAY, Thomas [1651-1685].**

A MEMORIAL of Nell GWYNNE (q.v.) the actress, and Thomas Otway, the dramatist. By W. H. Hart. 1868.

**OTTLEY, Henry.**

FECHTER's version of Othello, critically analysed. By Henry Ottley. 1861. [See FECHTER, Charles.]

**OULTON, Walley Chamberlain.**

A dramatist and hack-writer.

THE history of the theatres of London: containing an annual register of all the new and revived tragedies, comedies, operas, farces, pantomimes, &c. that have been performed at the Theatres-Royal, in London, from the year 1771 to 1795. With occasional notes and anecdotes. London: 1796. 2 vols. 12mo.

This, with Victor's 3 vols. 1761-1771, sold at Mr. Herman's sale for the unprecedented price of £3, 18s. Lacy, 1771 to 1817, 5 vols., 10s. 6d. Complete set of Victor and Oulton, 18s. [See VICTOR, Benjamin.]

A HISTORY of the theatres of London, containing an annual register of new pieces, revivals, pantomimes, &c. With occasional notes and anecdotes. Being a continuation of Victor's and Oulton's histories, from the year 1795 to 1817 inclusive. By W. C. Oulton. London: 1817. 3 vols. 12mo.

1st vol. Drury Lane; 2nd vol. Covent Garden; 3rd vol. Haymarket and English opera. Lacy, 8s. 6d.

VORTIGERN under Consideration. [Attributed to Oulton. See IRELAND FORGERIES.]

**AUTHENTIC** memoirs of the Green-room, (for 1799). [See ROACH, J.]

The memoirs for 1799 are by Oulton. I am not aware whether the other years were done by him or not.

**BARKER's** continuation of Egerton's Theatrical Remembrancer, Baker's Biographia dramatica, &c. containing, a complete list of all the dramatic performances their several editions, dates and sizes, together with those which are unpublished, and the theatres where they were originally performed; from 1787 to 1801. Including several omissions, additions and corrections, also a continuation of the Notitia dramatica, with considerable improvements. To which is added a complete list of plays, the earliest date, size, and author's name, (where known.) From the commencement to 1801. The whole arranged, &c. by Walley Chamberlain Oulton. London: n. d. (1801). 12mo.

**BARKER's** complete list of plays, exhibiting, at one view, the title, size, date, and author, from the commencement of theatrical performances, to 1803. To which is added a continuation to the Theatrical Remembrancer, designed to shew collectively each author's work. London: n. d. (1803). 12mo.

Advertisement signed by Oulton.

**OWEN, O.**

**THE** conduct of the stage considered, being a short historical account of its rise and progress. London: 1721. 8vo.\*

**OXBERRY, William** [1784-1824].

A comedian of no great note.

**THE** theatrical banquet; or, the actor's budget: consisting of monologues, prologues, addresses, tales, &c. &c. serious and comic; together with Collins's Evening brush, and a rare and genuine collection of theatrical anecdotes, comic songs, &c. &c. By W. Oxberry, of the theatres of Aberdeen and Glasgow, and late of Covent Garden. London: 1809. 2 vols. 12mo.

**THE** actor's budget; consisting of monologues, prologues, epilogues, and tales, serious and comic: together with a rare and genuine collection of theatrical anecdotes and comic songs. By W. Oxberry, of the Theatre Royal Drury-Lane. London: 1820. 12mo.

**OXBERRY's** dramatic biography, and histrionic anecdotes. London: 1825 to 1827. 7 quarterly vols. 12mo., with portraits. Published in weekly numbers at 3d. each.

Oxberry collected the materials for this work; but it was not issued till after his death, his widow acting as editor. See next title:—

**OXBERRY's** dramatic biography, or the green-room spy. New series. London: 1827. 12mo. 2 quarterly vols. with portraits.

**OXBERRY's** dramatic mirror; containing the biography, and an excellent likeness on steel, of the following eminent performers: Bland, Booth, Carew, Elliston, Emery, Fawcett, Foote, Harley, Jordan, Kean, Kelly, Kemble, C. Kemble, J. Knight, Liston, Mardyn, Munden, O'Neill, Orger, Oxberry, Sherwin, Siddons, Stephens, West. London: 1828. 8vo. With portraits.

**OXBERRY's** theatrical inquisitor, or monthly mirror of the drama. By the editors of Oxberry's dramatic biography. London: 1828. 12mo. With portraits. (No. 1, Feb. 1828.)

I have seen only one number of this.

**OXBERRY's** dramatic chronology containing the names, dates of births, first appearances and deaths, of most of the principal London actors and actresses, up to 1849. London: n. d. (1850). 8vo. 2s. 6d.

This work was announced to be continued annually. It is of little value.

#### **PACK, Major.**

**MR. CONGREVE's** last will and testament, with characters of his writings. By . . . . . and Major Pack. 1729. [See CONGREVE, William.]

#### **PAETUS.**

**PAETUS** and **Arria**, a tragedy; in five acts. To which is prefixed a letter, addressed to Thomas Sheridan, Esq. on the present state of the English stage. Cambridge: 1809. 8vo. 2s. 6d.

Genest says this is "a dull play by a gentleman of Cambridge." The letter is of no importance.

#### **PAGET, A. H.**

**SHAKESPEARE's** plays: a chapter of Stage history. An essay on the Shakesperian drama. By A. H. Paget. London. 1875. 8vo. 1s.

**PAGET, W.**

THE humours of the Fleet. A poem. By W. Paget, comedian. With a preface, containing a sketch of the author's life. Birmingham : n. d. (1750). 8vo.

Paget was an unfortunate provincial actor, who got into debt and into the Fleet Prison.

**PALMER, John [1742-1798].**

"Plausible Jack," the original Joseph Surface, which character he acted in private as well as on the stage. In 1787 he tried to open the Royalty Theatre, but the patent houses managed to stop him. [For an account of this business see ROYALTY THEATRE.] He died on the stage at Liverpool on 2nd August 1798, while playing "The Stranger." The story that he died after saying "There is another and a better world" is entirely false.

THE trial of John Palmer, for opening the Royalty Theatre, tried in the Olympian Shades before Lord Chief Justice Shakespeare. London : 1787. 4to.\*

THE trial of Mr. John Palmer, comedian, and manager of the Royalty Theatre, for opening the said Theatre in defiance of an Act of Parliament. London : 1787. 4to.\*

A MONODY on the death of Mr. John Palmer, the comedian. To which is prefixed a review of his theatrical powers : with observations on the most eminent performers on the London stage. Inscribed to Mrs. Siddons. By T. Harral . . . . London : 1798. 8vo.

A SKETCH of the theatrical life of the late Mr. John Palmer, containing an accurate and impartial summary of the incidents of his publick life, from his earliest entrance into the theatrical profession, to the melancholy event of his sudden death, while performing the character of the Stranger, on the Liverpool stage, on Thursday August 2, 1798. London : 1798. 8vo. 1s.

**PARKE, W. T.**

MUSICAL memoirs ; comprising an account of the general state of music in England, from the first commemoration of Handel, in 1784, to the year 1830. Interspersed with numerous anecdotes, musical, histrionic, &c. By W. T. Parke, forty years principal oboist to the Theatre Royal Covent Garden. London : 1830. 2 vols. 8vo.



**PARKER, E.**

A COMPLETE Key to the new farce, call'd Three hours after Marriage. With an account of the authors. By E. Parker, Philomath. London (Berrington): 1717. 8vo. 6d.

**PARKER, George.**

A VIEW of Society and Manners in high and low life; being the adventures in England, Ireland, Scotland, Wales, France, &c. of Mr. G. Parker. In which is comprised a history of the Stage Itinerant. In two volumes. London: 1781. 12mo.

Republished under the title of—

LIFE's painter of variegated characters in public and private life. By George Parker, Librarian to the College of Wit, Mirth, and Humour, and Author of the View of Society and Manners, &c. London: 1789. 8vo. Portrait. 4s.

**PARNASSUS.**

A TRIP to Parnassus; or, the Judgment of Apollo on dramatic authors and performers. A poem. London: 1788. 4to. 2s.

**PARSONS, William [1736-1795].**

A great comedian, especially famous for his old men. He made his first appearance 21st September 1762, and died in harness.

THE life of Mr. William Parsons, comedian. Written by Thomas Bellamy. To which are added his dramatic character, by John Litchfield, Esq. and a letter of intelligence, from Charles Dibdin, Esq. London: 1795. 8vo.

A portrait of Parsons is prefixed to the second volume of Bellamy's Miscellanies, with which this is published.

**PASCOE, Charles Eyre.**

OUR actors and actresses. The dramatic list. A record of the performances of living actors and actresses of the British stage. Edited by Charles E. Pascoe. Second edition, revised and enlarged. London: 1880. 8vo.

First edition—London: 1879. 8vo.

DRAMATIC notes an illustrated handbook of the London theatres 1879 By Charles Eyre Pascoe editor of 'The Dramatic List' With fifty-one sketches of scenes and characters by T. Walter Wilson London: 1879. 8vo. 1s.

**PASQUIN, Anthony [i.e., WILLIAMS, John].**

**PATENTS.**

A BRIEF examination of the dramatic patents. By Francis PLACE (q.v.). 1834.

**PATERSON, Peter** (pseudonym).

BEHIND the scenes : being the confessions of a strolling player. By Peter Paterson. 1858. [See BERTRAM, J. G.]

GLIMPSES of real life as seen in the theatrical world and in Bohemia : being the confessions of Peter Paterson. 1864. [Ibid.]

**PATON, Anne** (or *Susannah*) [1802-1864].

A noted vocalist, whose marriage with Lord William Lennox caused great speculation. She afterwards married Wood, a singer.

AN account of the very extraordinary mysterious proceedings at Covent Garden Theatre, between Lord and Lady W. Lennox. n. p. n. d. (London : about 1825). 8vo. 8 pp. With folding frontispiece.

A wretchedly got up pamphlet.

THE highly interesting life of Lady Wm. Lennox, formerly Miss Anne Paton. From public and private sources. Containing an account of her birth, parentage, and education, her amours with persons both in high and low life, and every particular to the present time. London : n. d. (about 1825). 8vo. pp. 8. With rude portrait.

THE public and private life of Lady William Lennox, alias Miss Anne Paton, containing the whole of her amours, attachments, and amiable faux-pas with persons in high and low life, and an interesting detail of the causes which led to the desertion of her husband. With a beautiful portrait. London : n. d. (about 1825). 8vo. Portrait. 6d.

No. 1 of "Amatory Biography, or Lives of the most seductive characters, of both sexes, of the present day."

MEMOIRS of the private and public life of Mr. and Mrs. Wood. London : 1835. 12mo.

A vehement attack on both.

**PAWLET, Hon. Isabella.**

THE life and memoirs of the late Miss Ann CATLEY (q.v.) . . . with biographical sketches of Sir F. B. Delaval, and the Hon. Isabella Pawlet. (1789.)

**PAYNE, John Howard** [1791-1852].

A very noted American actor.

**MEMOIRS** of John Howard Payne, the American Roscius : with criticisms on his acting, in the various theatres of America, England and Ireland. Compiled from authentic documents. London. 1815. 8vo. Portrait.

**THE** opera glass. 1826-27. [See **OPERA GLASS**. Said to be the production of J. H. Payne.]

**PEACHUM, Polly.**

**POLLY** Peachum's jests. In which are comprised most of the witty apothegms, diverting tales, and smart repartees that have been used for many years last past, either at St. James's or St. Giles's : suited aliked (*sic*) to the capacities of the peer, and the porter. 1728. 8vo. [See **FENTON, Lavinia.**]

**PEAKE, Richard Brinsley** [*died* 1847].

For many years treasurer of the Lyceum Theatre under Arnold. He was a successful farce-writer, and a quaintly humorous speaker. Planché writes in high terms regarding him.

**MEMOIRS** of the **COLMAN FAMILY** (q.v.). By Richard Brinsley Peake. 1841.

**PEMBERTON, Charles Reece** [1790-1840].

An actor who was introduced to the London stage through Talfourd's influence. He was not so successful as he hoped, and latterly confined himself rather to reading and lecturing.

**THE** life and literary remains of Charles Reece Pemberton : with remarks on his character and genius, by W. J. Fox. Edited by John Fowler. . . . London : 1843. 8vo. Portrait.

**PENN, John.**

**LETTERS** on the drama. London : 1796. 8vo.

By John Penn of Stoke Park, author of a tragedy called "The Battle of Eddington," which was unfavourably received. Mr. Penn defended his tragedy in the following pamphlet :—

**A** **REPLY** to the strictures of the Monthly Reviewers, in February, 1797, on the tragedy of The battle of Eddington. By J. Penn, Esq. Including both an abstract and supplement of his critical works on the drama. London : 1797. 8vo. 1s.

**PERCIVAL, John.**

A FEW observations in defence of the scenic exhibitions at the Royalty Theatre, and on the intolerant censure of the drama in general; contained in the Solemn protest of the Rev. Thomas Thirlwall, in the name of the Society for the suppression of vice. By John Percival, Esq. London: 1804. 8vo.\*

**PERCY, Bishop.**

An Essay on the origin of the English stage, particularly on the historical plays of Shakspeare. 1793. 8vo.

By Bishop Percy. Extracted from the first volume of "Reliques."

**PERFORMERS.**

CANDID and impartial strictures on the performers belonging to Drury-Lane, Covent-Garden, and the Haymarket Theatres. Dedicated to that great admirer and patron of the stage, His Grace the Duke of Leeds. London: 1795. 8vo.

**PETTITT, Henry.**

One of the most popular dramatists of the day.

"A RUN of Luck" at Drury Lane. 1886. [See HARRIS, Augustus.]

**PHELPS, Samuel [1804-1878].**

A great Shakespearean actor, whose managership of Sadler's Wells Theatre was one of the greatest achievements in the service of legitimate acting.

MR. PHELPS and the critics of his correspondence with the Stratford Committee. By Charles Lamb Kenney, Esq. London: 1864. 8vo. 6d.

MEMOIRS of Samuel Phelps By John Coleman Author of "Curly: an actor's story" Assisted by Edward Coleman (With portrait) London: 1886. 8vo. Portrait.

THE life and life-work of Samuel Phelps By his nephew W. May Phelps and John Forbes-Robertson With three portraits and copies of letters from men of eminence and other original documents of interest to play-goers London: 1886. 8vo. Three portraits.

**PHELPS, W. May.**

THE life and life-work of Samuel PHELPS (q.v.). By W. May Phelps and John Forbes-Robertson. 1886.

**PHILIPS, Ambrose** [1671-1749].

A MODEST survey of that celebrated tragedy the Distress'd Mother, so often and so highly applauded by the ingenious Spectator. Enter'd according to order. London (Redmayne): 1712. 8vo.

"The Distress'd Mother" was produced at Drury Lane, 17th March 1712.

MEMOIRS of Humphrey, Duke of Gloucester; (as they relate to the story of Mr. Phillips's tragedy of that name; and proper to be bound up with it.) In which the several characters, represented in that drama, are fully and faithfully drawn. With an account how far they were instrumental in the ruin and murder of that great good man. London: 1723. 8vo. 6d.

This play was produced at Drury Lane, 15th February 1723.

**PHILLIPS, Charles.**

A GARLAND for the grave of Richard Brinsley SHERIDAN (q.v.). By Charles Phillips. 1816.

**PHILLIPS, E.**

THE players: a satire. 1733. [Attributed to E. Phillips. See PLAYERS.]

**PHILLIPS, H.**

ENGLISH Opera House. Statement and correspondence between Mr. Balfe and Mr. H. Phillips. 1841. [See HER MAJESTY'S THEATRE.]

**PHILOCTETES.**

PHILOCTETES in Lemnos. A drama, in three acts. To which is prefixed, a green room scene, exhibiting a sketch of the present theatrical taste: inscribed, with due deference, to the managers of Covent-Garden and Drury-Lane Theatres, by their humble servant Oxoniensis. London: 1795. 8vo. 2s.

The "green room scene" is satirical on the use of animals on the stage, and other follies of public and managerial taste.

**PHIPPEN, Francis.**

AUTHENTIC memoirs of Edmund KEAN (q.v.). By Francis Phippen. 1814.

**PHRENOLOGY.**

PHRENOLOGY; in relation to the novel, the criticism, and the drama. London: n. d. Sm. 8vo.

**PICKERING, Roger.**

REFLECTIONS upon theatrical expression in tragedy. With a proper introduction, and appendix. London: 1755. 8vo.

By Roger Pickering (*Halkett and Laing*).

**PILON, Frederick** [*died 1788*].

A prolific writer of plays.

THE drama, a poem. London: 1775. 4to.

Attributed to Pilon.

AN essay on the character of Hamlet, as performed by Mr. HENDERSON (q.v.). 1777.

**PIN-BASKET.**

THE pin basket. To the children of Thespis. A satire. By Anthony Pasquin, A. With notes biographical, critical, and explanatory. Involving (*here follows a long list of names*). Dedicated to the Countess of Jersey. London: 1796. 4to. pp. 64 including title and half-title.

This appears to be an attempt to trade upon the reputation of John Williams's "Children of Thespis," and to anticipate his continuation of that poem. It is certainly not by Williams, whose "Pin Basket" did not appear until 1797. It is probably by the author of "The Cap," who borrowed the signature of Dr. Wolcot (Peter Pindar) for that production.

**PIOZZI, Hester Lynch.**

The notorious friend of Dr. Johnson. Of the genuineness of these letters there seems little cause for doubt.

Love letters of Mrs. Piozzi, written when she was eighty, to William Augustus Conway. London: 1843. 8vo.

**PITTARD, Joseph.**

OBSERVATIONS on Mr. Garrick's acting. By Joseph Pittard. 1758. [See GARRICK, David.]

**PLACE, Francis.**

A BRIEF examination of the dramatic patents. By Francis Place. Extracted from "The Monthly Magazine" for March, 1834. London: 1834. 8vo.

An attack upon the monopoly of the patent theatres.

**PLANCHÉ, James Robinson** [1796-1880].

The learned antiquary, and delightful writer of fairy tales and burlesques, who exerted a great influence for good on the theatrical world of his time. He was the adviser of Madame Vestris in many of the improvements she introduced.

**COSTUME** of Shakespeare's historical tragedy of King John, selected and arranged from the best authorities, expressly for the proprietors of the Theatre Royal, Covent Garden; with biographical, critical, and explanatory notices, by J. R. Planché. The figures designed and executed on stone, by J. K. Meadows. London: 1823. 12mo. Coloured illustrations.

This is No. 1 of a series of most valuable records of the costumes designed by J. R. Planché for Covent Garden under Charles Kemble's management.

**COSTUME** of Shakespeare's historical play of King Henry the Fourth, Parts 1st and 2nd, selected and arranged from the best authorities, expressly for the proprietors of the Theatre Royal, Covent Garden; with biographical, critical, and explanatory notices, by J. R. Planché. The figures designed and executed on stone, by G. Scharf. London: 1824. 12mo. With coloured illustrations.

**COSTUME** of Shakespeare's comedy of As You Like it, selected and arranged from the best authorities, expressly for the proprietors of the Theatre Royal, Covent Garden; with biographical, critical, and explanatory notices, by J. R. Planché. The figures executed on stone, by G. Scharf. London: 1825. 12mo. With coloured illustrations.

**COSTUME** of Shakespeare's tragedy of Hamlet, selected and arranged from the best authorities, expressly for the proprietors of the Theatre Royal, Covent Garden; with biographical, critical, and explanatory notices, by J. R. Planché. The figures executed on stone, by G. Scharf. London: 1825. 12mo. With coloured illustrations.

**COSTUME** of Shakespeare's tragedy of Othello, and comedy of the Merchant of Venice; selected and arranged from the best authorities, expressly for the proprietors of the Theatre Royal Covent Garden; with biographical, critical, and explanatory notices, by J. R. Planché. The figures executed on stone, by G. Scharf. London: 1825. 12mo. With coloured illustrations.

**TWELVE** designs for the costume of Shakespeare's Richard the Third, by C. F. Tomkins; after the drawings and with the descriptions of J. R. Planché, Esq. Fellow of the Society of Antiquaries. London: 1830. 4to. Illuminated frontispiece and coloured plates.

**THE** recollections and reflections of J. R. Planché, (Somerset Herald). A professional autobiography. London: 1872. 2 vols. 8vo. Illustrated with facsimiles of sketches by Thackeray, Maclise, &c.

**SUGGESTIONS** for establishing an English Art Theatre. By J. R. Planché, Somerset Herald. London: 1879. 8vo.

### PLAYS.

**SOME** considerations about the danger of going to plays. In a letter to a friend. London (Wotton): 1704. 8vo. 3d.

**CRITICAL** remarks on the four taking plays of this season; viz. Sir Walter Raleigh, The Masquerade, Chit-chat, and Busiris King of Egypt. Dedicated to the Wits at Button's Coffee-house. By Corinna, a country parson's wife. The second edition. London (Bettenham): 1719. 8vo.

Very scarce.

✓ **AN** essay on plays and masquerades. By the author of the Occasional paper. The third edition. London: 1724. 8vo.\*

**A** PRELUDE to the plays, or a few serious questions proposed to those that frequent the playhouse. London: 1729. 8vo.\*

**AN** address to the ladies on the indecency of appearing at immodest plays. London: 1756. 8vo. 6d.

**AN** answer to that important question, Whether it is lawful for the professors of the Christian religion to go to plays? London: 1757. 8vo.\*

**A** DISCOURSE concerning plays and players, occasioned by a very late and very extraordinary sermon. 1759. 8vo.\*

**A** DICTIONARY of old English plays. By James O. HALLIWELL (q.v.). 1860.

**THE** bill of the play. Edited by J. Higden THORNELL (q.v.). 1882.



THE Players turn'd Academicks : or, a description (in merry metre) of their translation from the theatre in Little Lincolns-Inn-Fields, to the Tennis-Court in Oxford. With a preface relating to the proceedings of the University the last act : as also the Wadhamite Prologue that was spoken there, with a prologue and epilogue, by way of answer to it, at the Theatre Royal. London : 1703. 4to.

Banter of a visit of Betterton and his companions to Oxford. The prologue quoted was spoken by Betterton on 5th July 1703, and the answer was spoken by Mills at Drury Lane on the 16th and 23rd July.

THE players : a satire. London (Mears) : 1733. 8vo. 23 leaves including title, in eights : A to C 7.

Attributed to E. Phillips. Very scarce.

A LETTER to a Member of Parliament, on the impropriety of classing Players with Rogues and Vagabonds in the Vagrant Act. By the author of "The Vagrant Act in relation to the liberty of the subject." London : 1824. 8vo.

#### PLAYGOER.

THE play-goer. 1850. [See GLASGOW.]

#### PLAYHOUSES.

AN order of the Parliament for suppressing of publique play-houses, dancing on the ropes, and bear-baitings. 1647. 4to.\*

A HUMBLE application to the Queen and Parliament to suppress play-houses and bear-baitings. By John FIELD (q.v.). 1703.

THE play-house scuffle. 1710. [See DRURY LANE THEATRE.]

A SEASONABLE examination of the pleas and pretensions of the proprietors of, and subscribers to, play-houses, erected in defiance of the Royal Licence. With some brief observations on the printed Case of the players belonging to Drury-Lane and Covent-Garden Theatres. London (T. Cooper). 1735. 8vo.

For the Case of the players see the *London Magazine* for April 1735.

A SERIOUS address to the frequenters of play-houses. London : 1746. 12mo.\*

AN address to persons of fashion relating to balls ; and hints concerning play-houses. London : 1761. 8vo.\*

THE Playhouse Pocket-Companion, or Theatrical Vade-mecum : containing, I. A catalogue of all the dramatic authors who have written for the English stage, with a list of their works, shewing the dates of representation or publication. II. A catalogue of anonymous pieces. III. An index of plays and authors. In a method entirely new, whereby the author of any dramatic performance, and the time of its appearance, may be readily discovered on inspection. To which is prefixed, a critical history of the English stage from its origin to the present time; with an enquiry into the causes of the decline of dramatic poetry in England. London: 1779. 12mo.

CROSBY'S pocket companion to the playhouses. Being the lives of all the principal London performers. To be re-printed at the commencement of each winter season, with the addition of those new performers, who may hereafter be engaged in the Theatres of Drury-Lane, Covent-Garden, and the Haymarket. To which are subjoined, Particulars of the life of Mr. Dibdin. 1796. [See CROSBY, B.]

**PLUMPTRE, Rev. James.**

A somewhat eccentric clerical defender of the stage. One of his eccentricities was an essay to prove that "Hamlet" was written as a censure on Mary Queen of Scots!

FOUR discourses on subjects relating to the amusement of the Stage: preached at Great St. Mary's Church, Cambridge, on Sunday September 25, and Sunday October 2, 1808; with copious supplementary notes. By James Plumptre, B.D. Fellow of Clare Hall. Cambridge: 1809. 8vo. 7s.

AN inquiry into the lawfulness of the stage. Taken principally from four discourses on subjects relating to the amusement of the stage, preached at Great St. Mary's Church, Cambridge, on Sunday September 25, and Sunday October 2, 1808; and from the preface to The English drama purified: published in 1812. By James Plumptre, B.D. Cambridge: 1812. 12mo. 6d.

A LETTER to the author of a tract entitled The Stage: three dialogues between Mr. Clement and Mr. Mortimer. Published by the Religious Tract Society. By James Plumptre, B.D. Cambridge: 1819. 12mo. 4d.

A LETTER to the Most Noble the Marquis of Hertford, Lord Chamberlain of His Majesty's Household, and Master of the Revels, on the subject of a dramatic institution. By James Plumptre, B.D. Cambridge: 1820. 8vo. 1s.

**POLLOCK, Sir Frederick, Bart.**

**MACREADY's** reminiscences, and selections from his diaries and letters. Edited by Sir Frederick Pollock, Bart. 1875. [See **MACREADY**, William Charles.]

**POLLOCK, Lady.**

**AMATEUR** theatricals. By Walter Herries Pollock (q.v.) and Lady Pollock. 1879.

**MACREADY** as I knew him. By Lady Pollock. 1884. [See **MACREADY**, William Charles.]

**POLLOCK, Walter Herries.**

Son of the biographer of Macready, a distinguished journalist. He is editor of the *Saturday Review*.

**AMATEUR** theatricals. By Walter Herries Pollock and Lady Pollock. London: 1879. 8vo. With illustrations.

**THE Paradox** of acting Translated with annotations from Diderot's 'Paradoxe sur le Comédien' By Walter Herries Pollock With a preface by Henry Irving. London: 1883. 8vo.

**POOLE, John [1785-1872].**

The author of "Paul Pry." The preface to the following piece is an attack on Elliston. Genest says, "Poole, in his preface, gives a minute detail of an uninteresting difference between himself and Elliston about this piece."

**MARRIED** and single. A comedy. In three acts. First performed at the Theatre-Royal, Haymarket, on Friday, July 16th, 1824. To which is prefixed, an exposure of a recent little proceeding of the Great Director of the Theatre Royal, at the corner of Brydges Street. By John Poole, Esq. . . . London: 1824. 8vo. 3s.

**POPE, Alexander [1762-1835].**

Actor. For several years he was leading tragedian of Covent Garden. His first appearance was on 8th January 1785. He retired in 1827.

**A STATEMENT** of the differences subsisting between the proprietors and performers. 1800. [See **COVENT GARDEN THEATRE**.]

**POPE, Alexander (the Poet).**

**THE** narrative of Dr. Robert Norris, concerning the strange and deplorable frenzy of Mr. John Denn . . . 1713. [See **DENNIS**, John.]

A COMPLEAT key to the Non-juror. By Mr. Joseph Gay. 1718. [Attributed to Pope. See CIBBER, Colley.]

AN answer to Mr. Pope's preface to Shakespear. Being a vindication of the old actors who were the publishers and performers of that author's plays. 1729. [See ROBERTS, John.]

A LETTER from Mr. Cibber, to Mr. Pope, inquiring into the motives that might induce him in his satyrical works, to be so frequently fond of Mr. Cibber's name. 1742. [See CIBBER, Colley.]

In his "Apology" Cibber had bantered Pope rather happily. In revenge Pope gave him special prominence in the fourth book of the "Dunciad." To this attack Cibber replied in this pamphlet, which galled Pope so much that in the next edition of the "Dunciad" he dethroned Theobald, and exalted Cibber to the throne of Dulness.

A LETTER to Mr. C—b—r, on his letter to Mr. P..... 1742. [Ibid.]

Abusive of Pope.

DIFFERENCE between verbal and practical virtue. With a prefatory epistle from Mr. C...b...r to Mr. P. 1742. [Ibid.]

A rhymed attack on Pope.

A BLAST upon Bays; or, a new lick at the Laureat. Containing, remarks upon a late tatling performance, entitled, A letter from Mr. Cibber to Mr. Pope, &c. 1742. [Ibid.]

A bitter attack on Cibber.

SAWNEY and Colley, a poetical dialogue: occasioned by a late letter from the Laureat of St. James's, to the Homer of Twickenham. Something in the manner of Dr. Swift. (1742.) [Ibid.]

A coarse and ferocious attack on Pope in rhyme.

ANOTHER occasional letter from Mr. Cibber to Mr. Pope. Wherein the new hero's preferment to his throne, in the Dunciad, seems not to be accepted. And the author of that poem his more rightful claim to it, is asserted. By Mr. Colley Cibber. 1744. [Ibid.]

A NEW book of the Dunciad occasion'd by Mr. Warburton's new edition. 1750. [See WARBURTON, William.]

PORÉE, Charles.

A LETTER to Father Porée, and a preface prefixed to the tragedy of Œdipus. London: n. d. 8vo.\*

AN oration, in which an enquiry is made whether the stage is, or can be made a school for forming the mind to virtue. By Charles Porée. Translated by J. LOCKMAN (q.v.). 1734.

**PORTER, Miss.**

A DEFENCE of the profession of an actor. London: 1800. 8vo.  
By Miss Porter. Dedicated to Mrs. Siddons.

**POTTER, John, M.B.**

THE theatrical review. 1772. (Attributed to John Potter.)

**POTTINGER, Israel.**

THE methodist, a comedy: being a continuation and completion of the plan of the Minor, written by Mr. FOOTE (q.v.). 1761.  
Attributed to Pottinger.

**POWELL, William [1735-1769].**

A young actor whom Garrick brought forward, and trained to act as his substitute during his Continental tour. In 1767 he became one of the proprietors of Covent Garden.

For pamphlets relating to the quarrels between him and his partners, see COVENT GARDEN THEATRE (1768).

**POWER, Richard.**

THE private theatre of KILKENNY (q.v.). 1825. (By Richard Power.)

**POWER, Tyrone [1795-1841].**

One of the most popular of Irish comedians. He was drowned in the *President*.

IMPRESSIONS of America, during the years 1833, 1834, and 1835. By Tyrone Power, Esq. London: 1836. 2 vols. 8vo. Frontispieces.

**PRATT, S. J.**

GARRICK's looking-glass: or, the art of rising on the stage. 1776.

Attributed to Pratt (Courtney Melmoth). See GARRICK, David.

SHADOWS of Shakespeare, a monody, occasioned by the death of Mr. Garrick. By C. Melmoth. 1799. [*Ibid.*]

**PRICE, Morton** [1824-1876].

A THEATRICAL trip for a wager! through Canada and the United States. By Captain Horton Rhys, ("Morton Price.") . . . . . London: 1861. 8vo. With portrait and plates. 1s. 6d.

An entertaining account of a trip made by the author, an amateur actor, in consequence of a bet that he could not, as an actor, earn £500 a year. He won his bet. Price became lessee of Sadler's Wells on Phelps' retirement from it in 1862.

**PRINCESS'S THEATRE.**

[See KEAN, Charles.]

The Princess's was opened in 1840 with promenade concerts, but it was not till December 1842 that dramatic performances were given in it, J. M. Maddox being lessee. In 1850 Charles Kean and Keeley took the theatre. Keeley retired in 1851, and Charles Kean's tenancy ended in 1859.

**PRIOR, Sir James.**

LIFE of Edmond MALONE (q.v.). By Sir James Prior. 1860.

**PRITCHARD, Hannah** [1711-1768].

A great actress, eminent both in comedy and tragedy. Off the stage she was a very commonplace person, but on it she seemed inspired with brilliancy and grace. She was especially excellent in her delivery of dialogue. First appearance, Haymarket, 26th September 1733; last appearance, Drury Lane, 24th April 1768.

A LETTER of compliment to the ingenious author of a treatise on the passions . . . With a few hints on . . . Mrs. P——d. 1747. [See FOOTE, Samuel.]

**PROCTER, Bryan Waller** [BARRY CORNWALL].

THE life of Edmund KEAN (q.v.). 1835. (By B. W. Procter.)

**PROMPTER.**

THE prompter, a theatrical paper. 1734. [See HILL, Aaron.]

THE prompter, a theatrical paper. London: 1789. Folio.\*

Nineteen numbers; all published.

THE prompter, or theatrical review. London: 1824. 8vo.\*

**PRYNNE, William** [1600-1669].

The stout Puritan opponent of the stage, who was so shamefully treated by the Government. For his "Histrio-Mastix" he was tried in the Star Chamber, 7th February 1633, and condemned to have his book burnt by the common hangman, to stand twice in the pillory, and lose both his ears; to be put from the bar, and degraded in the university; to pay £5000, and to suffer perpetual imprisonment.

**HISTRIO-MASTIX.** The players scovrge, or, actors tragædie, divided into two parts. Wherein it is largely evidenced, by divers arguments, by the concurring authorities and resolutions of sundry texts of Scripture; of the whole primitive Church, both under the law and gospell; of 55 synodes and councils; of 71 Fathers and Christian writers, before the yeare of our Lord 1200; of above 150 foraigne and domestique Protestant and Popish authors, since; of 40 Heathen philosophers, historians, poets; of many Heathen, many Christian nations, republicques, emperors, princes, magistrates; of sundry apostolicall, canonicall, imperiall constitutions; and of our owne English statutes, magistrates, vniversities, writers, preachers. That popular stage-playes (the very pompes of the diuell which we renounce in baptisme, if we beleewe the Fathers) are sinfull, heathenish, lewde, ungodly spectacles, and most pernicious corruptions; condemned in all ages, as intolerable mischiefes to churches, to republickes, to the manners, mindes, and soules of men. And that the profession of play-poets, of stage players; together with the penning, acting, and frequenting of stage-playes, are unlawfull, infamous and misbeseeming Christians. All pretences to the contrary are here likewise fully answered; and the unlawfulness of acting, of beholding academicall enterludes, briefly discussed; besides sundry other particulars concerning dancing, dicing, health-drinking, &c. of which the table will informe you. By William Prynne, an Vtter-barrester of Lincolnes Inne. . . . London, Printed by E. A. and W. I. for Michael Sparke, and are to be sold at the Blue Bible, in Greene Arbour, in Little Old Bayly. 1633. 4to.

Lacy, £4. 5s.

**THEATRUM redivivum**, or the theatre vindicated by Sir Richard BAKER (q.v.) in answer to Mr. Pryn's *Histrio-mastix*: wherein his groundless assertions against stage-plays are discovered, his mistaken allegations of the Fathers manifested, as also what he calls his Reasons, to be nothing but his Passions. 1662.

**THEATRUM triumphans** or a discourse of plays. Shewing the lawfulness and excellent use of drammatique poesy, and vindicating the stage from all those groundless calumnies and misrepresentations, wherewith it is aspersed. Wherein all scruples are removed, and the vain objections of *Histrio-mastix* and others fully answered and confuted, their mistaken allegations

of Scripture and Fathers discovered, and their pretended Reasons manifested to be nothing but their Passions. Written by the learned Sir Richard BAKER, Kt. (q.v.). 1670.

A reprint of the former.

✓ **MR. WILLIAM PRYNN** his defence of stage-plays, or a retractation of a former book of his called *Histrio-mastix*. London, printed in the year 1649. 4to. pp. 8 including title.

This was a forgery. A reprint of it was issued privately in 1822.

AN enquiry into the genuineness of Prynne's Defence of Stage plays. By Edward Wedlake BRAYLEY (q.v.). London: 1825.

**PULHAM, James.**

THE British stage, and literary cabinet. By J. Broughton and J. Pulham. 1817. [See STAGE.]

**PUNCH.**

A WORD with Punch by Alfred BUNN (q.v.). 1847.

**PURDON, Edward.**

A LETTER to David GARRICK (q.v.) on opening the theatre. [By Edward Purdon.] 1759.

**PURVIS, Billy.**

A very noted North Country clown and humourist, of whom old Newcastle men still speak with delight.

THE life and adventures of the far-famed Billy Purvis. By J. P. Robson. Newcastle: 1849.\*

THE life and adventures of Billy Purvis. Newcastle: 1875. 8vo. 1s.

**PYE, Henry James.**

THE Rosciad of Covent Garden, a poem. London: 1762. 4to.\*

I do not know whether this bears Pye's name or not; but it is attributed to him. He must have been very young when he wrote it.

**QUEEN'S THEATRE, EDINBURGH.**

See EDINBURGH, 1854 to 1857.

**QUIN, James** [1693-1766].

The great support of the Old School against Garrick, who, however, conquered. Quin was a great actor in many parts, and as a man was noted for his benevolence and for his wit. First appearance, Drury Lane, 4th February 1715; retired in 1751; last appearance, 19th March 1753.



A CLEAR stage, and no favour: or, Tragedy and Comedy at war. (About) 1746. [Refers to the rivalry between Garrick and Quin. See GARRICK, David.]

A TREATISE on the passions . . . . . with a critical enquiry into the theatrical merit of Mr. G——k, Mr. Q——n, and Mr. B——y. 1747. [See FOOTE, Samuel.]

A LETTER of compliment to the ingenious author of a treatise on the passions. 1747. [Ibid.]

THE life of Mr. James Quin, comedian. With the history of the stage from his commencing actor to his retreat to Bath. Illustrated with many curious and interesting anecdotes of several persons of distinction, literature, and gallantry. To which is added, a genuine and authentic copy of his last will and testament. Dedicated to David Garrick, Esq. London: 1766. 12mo. pp. 116, and one leaf of Dedication. With portrait.

An inaccurate and stupid compilation. Now scarce. Lacy, 7s. 6d.; Herman, 31s.

THE interview; or Jack Falstaff's ghost. Inscribed to David GARRICK (q.v.). 1766. [Visit of the Ghost of Quin to Garrick.]

RAINOLDES, Dr. John.

TH' OVERTHROW of stage-playes, by the way of controversie betwixt D. Gager and D. Rainoldes, wherein all the reasons that can be made for them are notably refuted; th' objections answered, and the case so cleared and resolved, as that the iudgement of any man, that is not froward and perverse, may easelie be satisfied. Wherein is manifestly proved, that it is not onely vnlawfull to bee an actor, but a beholder of those vanities. Wherevnto are added also and annexed in th' end certeine latine letters betwixt the sayed Maister Rainoldes, and D. Gentiles, Reader of the Civill Law in Oxford, concerning the same matter. 1599. [See GAGER, Dr. William.]

RALPH, James [*died* 1762].

This great party-writer was a disappointed dramatic author; his comedy, "The Astrologer," played at Drury Lane in 1744, having been a failure. For some reason, he conceived a dislike to Garrick, and, in his "Case of Authors by Profession," made an acrimonious attack on him and the stage, for which the great actor never forgave him. In Davies' "Life of Garrick," chapter xxi, a full account of Ralph's connection with Garrick will be found.

THE case of our present theatrical disputes, fairly stated. 1743. [Attributed to Ralph. See DRURY LANE THEATRE.]

THE case of authors by profession or trade, stated. With regard to booksellers, the stage, and the public. No matter by whom. London: 1758. 8vo. 2s. 6d.

**RAMSAY, Allan** [1686-1758].

SOME few hints, in defence of dramatical entertainments.

24 pages 12mo, with no title-page, in reply to Law's "Absolute Unlawfulness of the Stage Entertainment." Date, about 1726.

**RAMSAY, Allan, the Younger.**

A LETTER from a gentleman in Edinburgh to his friend in the country: occasioned by the late theatrical disturbances. 1766.

Attributed to Allan Ramsay. As the father died in 1758, it must be Allan Ramsay, the artist, who is meant. See EDINBURGH.

**RANKINS, William.**

A MIRROR of Monsters: wherein is plainly described the manifold vices, & spotted enormities, that are caused by the infectious sight of Playes, with the description of the subtle slights of Sathan, making them his instruments. Compiled by Wil. Rankins. *Magna spes est inferni*. Seene and allowed. At London printed by J. C. for T. H. in Anno. Do. 1587. 4to. Title 1 leaf: Mirror 24 leaves: B i to G iiiii. Black Letter. Medallion on title.

**RAYMOND, George.**

MEMOIRS of Robert William ELLISTON (q.v.), comedian. By George Raymond. 1844. Concluding series, 1845.

THE Life and enterprises of Robert William ELLISTON (q.v.). 1857. (A reprint of above.)

**READ, Mr.**

THE history of the Royal Circus, introductory to the Case of Mr. Read, late stage manager of that theatre, in a letter to a friend. London: 1791. 8vo. 2s.\*

**READE, Charles.**

The novelist, whose labours towards the improvement of the law of copy-right were not crowned by the success they deserved. The following work contains a full statement of his views and actions on the subject.

THE eighth commandment. By Charles Reade . . . . . London: 1860. 8vo.

Lacy, 5s. 6d.

**REDE, Leman Thomas** [1802-1847].

**THE road to the stage ; or, the performer's preceptor.** Containing clear and ample instructions for obtaining theatrical engagements ; with a list of all the provincial theatres, the names of the managers, and all particulars as to their circuits, salaries, &c. With a description of the things necessary on an outset in the profession, where to obtain them, and a complete explanation of all the technicalities of the histrionic art ! By Leman Thomas Rede. . . . London : 1827. 12mo.

**REED, ———.**

Reed was a celebrated performer at the Blackfriars Theatre. Mr. Hindley quotes from "The Careless Shepherdess" the following lines regarding Reed :—

"There is ne'er a part  
About him but breaks jests.—  
I never saw Reade peeping through the curtain,  
But ravishing joy entered the heart."

**THE stage players complaint.** In a pleasant dialogue betweene Cane of the Fortune and Reed of the Friars. 1641. [See **STAGE PLAYER.**]

**REED, Isaac.**

A most learned antiquary and authority upon all matters connected with the stage. His collection of books, which was sold in 1807, was one of the most valuable theatrical libraries ever brought together.

**BIOGRAPHIA dramatice.** Editions of 1782 and 1812. [See **BAKER, David Erskine.**]

**REED, Joseph** [1723-1787].

A very pugnacious dramatist.

**MADRIGAL and Trulletta.** A mock tragedy. Acted (under the direction of Mr. Cibber) at the Theatre-Royal in Covent-Garden. With notes by the Author, and Dr. Humbug, Critick and Censor-General. By J. Reed. London : 1758. 8vo. 1s. 6d.

A **SOP** in the pan for a physical critick : in a letter to Dr. Sm \* ll \* t, occasion'd by a criticism on a late mock-tragedy, call'd *Madrigal and Trulletta*. By a halter-maker. London : 1759. 8vo.

A furious attack on Smollett, in whose *Critical Review* an unfavourable criticism on Reed's mock-tragedy had appeared. Reed was a rope-maker by occupation, hence his assumed title of "a halter-maker."

**GENIUS**, a poetical epistle to the author of *Dido*. London : 1767. 8vo.\*

THE retort courteous ; or, a candid appeal to the public, on the conduct of Thomas Linley, Esq. manager of Drury Lane Theatre, to the author of *Dido*, containing original letters, and just remarks on the manager's arbitrary and indefensible rejection of that tragedy. London : 1787. 8vo.\*

REEVE, John [1799-1838].

A comedian of marked ability, whose irregular conduct ruined his career.

LIFE of Mr. John Reeve, with original anecdotes, and portrait by Wageman. By Douglas Banister, Esq. London : n. d. (1838). 8vo. Portrait.

Lacy, 16s.

REIVES, Blanche.

Is Burlesque Art? A paper read at the monthly meeting of the Church and Stage Guild, on Thursday, October 7th, 1880. By Blanche Reives. London : n. d. (1880). 8vo. 2d.

✓ RENNEL, Gabriel.

TRAGI-COMICAL reflections, of a moral and political tendency, occasioned by the present State of the two Rival-Theatres in Drury-Lane and Lincolns-Inn-Fields. By Gabriel Rennel, Esq ; London : n. d. (1725). 8vo. 6d.

Strong against raree-shows, pantomimes, and all irregular forms of dramatic production.

REYNOLDS, Arthur.

ON acting and kindred subjects, considered in relation to genius and talent. Also, on theories of Chemistry. London : n. d. (1865). 8vo. pp. 32. 1s.

By Arthur Reynolds, B.Sc. The preface consists of the following sentences :—"Various circumstances have induced me to have this printed. It has been written and printed very hurriedly. I throw myself on the indulgence of the reader. A. R." I am not sure that I have ever seen a more eccentric preface.

REYNOLDS, Frederick [1764-1841].

A popular and prolific dramatist.

THE life and times of Frederick Reynolds. Written by himself. London : 1826. 2 vols. 8vo. Portrait.

Second edition—London : 1827. 2 vols. 8vo. Portrait.

REYNOLDS, Dr. John.

[See RAINOLDES, Dr. John.]

**REYNOLDS, Sir Joshua** [1723-1792].

The "prince of English portrait-painters" was the intimate friend of Johnson and Garrick.

JOHNSON and Garrick. 1816. [See GARRICK, David. This *jeu d'esprit* was written by Sir Joshua Reynolds to illustrate Johnson's peculiar feelings towards Garrick.]

**RHYS, Captain Horton.**

[See PRICE, Morton.]

**RICCOBONI, Louis.**

REFLECTIONS upon declamation; or, the art of speaking in publick. With an historical and critical account of the theatres in Europe . . . . By the famous Lewis Riccoboni, of the Italian Theatre in Paris. London (Cooper): 1741. 8vo.\*

AN historical and critical account of the theatres in Europe. Viz. the Italian, Spanish, French, English, Dutch, Flemish, and German theatres. In which is contain'd a review of the manner, persons and character of the actors; intermix'd with many curious dissertations upon the drama. Together with two celebrated essays: viz. an essay on action, or, the art of speaking in public: and, a comparison of the ancient and modern drama. By the famous Lewis Riccoboni of the Italian Theatre at Paris. The whole illustrated with notes by the author and translator. London: 1741. 8vo.

Reissued with new dedication and introduction under the title of—

A GENERAL history of the stage, from its origin. In which the several theatres of Europe, those particularly of Italy, Spain, France, England, Holland, Flanders, and Germany, with regard to their excellencies and defects, are critically compared with each other; the various management of them described; and the characters, manners, and persons of the principal performers considered. Together with two essays; on the art of speaking in public, and a comparison between the antient and modern drama. Translated from the eminent Lewis Riccoboni. The second edition. To which is prefixed, an introductory discourse concerning the present state of the English Stage and Players. London: 1754. 8vo.

DECLAMATION; or, an essay on the art of speaking in public; with an historical and critical account of the Theatres in Europe. viz. Italian, Spanish, French, English, Dutch, Flemish, and

German Theatres. With a review of the manner, person, and character of actors. With curious dissertations on the drama; and a comparison of the dramas of Ancient and Modern. By Lewis Riccoboni of the Italian Theatre at Paris. Illustrated with Notes by the author and the translator. London: 1790. 8vo.

**RICH, John** [1691-1761].

Manager of Lincoln's Inn Fields and Covent Garden from 1714 to 1761. He was the father of pantomime, and his playing of harlequin was a marvellous piece of acting. As a manager he did great harm to the drama.

**HARLEQUIN-HORACE**: or, the art of modern poetry. London (Gilliver): 1731. 8vo. Frontispiece (of theatre). 1s.

Dedicated to J—n R—h (John Rich). Third edition, with additions and different frontispiece—1735. 8vo.

**MR. RICH'S** answer to the many falsities and calumnies advanced by Mr. John Hill, apothecary, and contained in the preface to *Orpheus*, an English opera, as he calls it, publish'd on Wednesday the 26th of December last. London (Roberts). 1739. 8vo. 6d.

For an account of this dispute, see **HILL, John**.

**AN** answer to the many plain and notorious lyes advanc'd by Mr. John Rich, Harlequin. By Mr. John **HILL** (q.v.). 1740.

**A LETTER** to a certain Patentee: in which the conduct of managers is impartially considered; and a few periods bestowed on those darlings of the publick, Mr. G - - - k, Mr. F - - - e, Mrs. P - - - d, &c. London: n. d. (1748). 8vo. 6d.

A vicious criticism of Rich's management. The performers alluded to in the title are, of course, Garrick, Foote, and Mrs. Pritchard. This pamphlet must have been written at the very end of 1747 or the beginning of 1748.

**A PROLOGUE** on comic poetry, and an epilogue on the comic characters of women, as spoke at the Theatre Royal in Covent-Garden, with a pastoral dialogue as performed at the same theatre: to which is prefixed an ode to John Rich, Esq; London: 1753. Folio.

**RIDEING, William H.**

**DRAMATIC** notes an illustrated year-book of the London stage Edited by William H. Rideing With fifty-two sketches of scene and characters by T. Walter Wilson 1880-1881 Second year of issue London: 1881. 8vo. 1s.

**RIDER, William.**

A COMMENT on Boadicia, with remarks on Mills's letter. To which is added, a prologue, to be spoke at its revival. By W. Rider, A.B. Late Scholar of Jesus College, Oxon. London: 1754. 8vo. 6d.

Very favourable. See also GLOVER, Richard.

**RIMBAULT, Edward F.**

WHO was "Jack Wilson," the singer of Shakespeare's stage? By Edward F. Rimbault. 1846. [See WILSON, John.]

**ROACH, J. (Bookseller).**

ROACH's Authentic memoirs of the green room, containing the lives of all the performers of the Theatres Royal. Drury Lane Covent Garden and the Haymarket, with poetic criticisms to each and characters of the patentees, the whole being entirely new. London: 1796. 12mo. With frontispiece containing portraits of the performers in character and vignette on title.

ROACH's new and complete history of the stage, from its origin to its present state, including, all the entertaining anecdotes, of London, Dublin, and Edinburgh. &c. Recorded by our most eminent historians. Viz.

Strutt	Carew
Stow	Dodsley
Cibber	Baker
Langborow	Malone
Gildon	Stevens
Chetwood	Victor
	Oulton &c.

Intended as a companion to Roach's authentic memoirs of the green room. London: 1796 (May 16). 12mo. With frontispiece, and vignette on title-page.

AUTHENTIC memoirs of the green-room, (for 1799.) Containing the lives of all the performers of the Theatres-Royal, Drury-Lane, Covent-Garden and the Hay-Market. London: n. d. (1799). 12mo. 1s.

One of Roach's publications. The *Monthly Mirror* for March 1799 says: "These *authentic* memoirs want but one thing to entitle them to that epithet, and that is, to use the words of Father Philip, in the *Castle Spectre*; '*they are not true.*' They are manufactured by a needy and malignant scribbler, of the name of Oulton."

**AUTHENTIC** memoirs of the green room (for 1800) containing particulars of all the performers of the Theatres Royal, Drury Lane, Covent Garden, and the Hay market. To which are now first added, absentees and provincial performers. London: 1800. 12mo. 1s.\*

**AUTHENTIC** memoirs of the green-room (for 1803) involving sketches, biographical, critical, and characteristic of the performers of the Theatres Royal Drury Lane, Covent Garden, and the Hay market. London: 1803. 12mo. 1s. 6d.\*

**AUTHENTIC** memoirs of the green room for 1804, involving sketches, biographical, critical, and characteristic, of the performers of the Theatres Royal Drury Lane, Covent Garden, and the Hay market. London: 1804. 12mo. 1s. 6d.\*

**ROBBINS, Miss.**

**MISCELLANIES** in prose and verse, with private memoirs of . . . . Miss R—ns. By M. DAWE (q.v.). 1776.

**ROBE, Miss J.**

**ABSTRACT** of the lives of Etioeles and Polynices, necessary to be read by the spectators of the Fatal Legacy. London: 1723. 8vo.\*

"The Fatal Legacy" was produced at Lincoln's Inn Fields on 23d April 1723.

**ROBERTS, John.**

**AN** answer to Mr. Pope's preface to Shakespear. In a letter to a friend. Being a vindication of the old actors who were the publishers and performers of that author's plays. Whereby the errors of their edition are further accounted for, and some memoirs of Shakespear and stage-history of his time are inserted, which were never before collected and publish'd. By a Stroling Player. London: 1729. 8vo. pp. 48 including title.

By John Roberts. Very scarce. Daniel's copy sold for 32s.

**ROBERTS, Rev. R. E.**

**SERMONS** on theatrical amusements. By the late Rev. Thomas BEST (q.v.). Edited by the Rev. R. E. Roberts. 1865.

**ROBERTSON, Thomas.**

**AN** appeal to the City of Lincoln in refutation of the charges brought against the theatre. By Thomas Robertson. Lincoln: 1809. 8vo.\*



**ROBINSON, Mary** ("Perdita"). [*Died 1800*].

An actress who is notorious as the mistress of George IV., then Prince of Wales. She first attracted his attention on 3d December 1779, when acting Perdita in the "Winter's Tale." She left the stage at the end of the season, but the Prince separated from her in 1781. In his letters he called himself "Florizel."

**POETICAL** epistle from Florizel to Perdita: with Perdita's answer. And a preliminary discourse upon the education of princes. London: 1781. 4to. Frontispiece.

The second edition—London: 1781. 4to. A very coarse production.

**LETTERS** from Perdita to a certain Israelite, and his answer to them. London: 1781. 4to.

A furious attack upon Mrs. Robinson, who, with her husband, is represented as systematically swindling. The letters are declared to be genuine letters between Mrs. R. and a Jewish admirer, with whom she had an amour. They are rather nasty productions.

**MEMOIRS** of the late Mrs. Robinson, written by herself. With some posthumous pieces. London: 1801. 4 vols. 12mo. Portrait.

Herman, 18a.

**MEMOIRS** of the late Mrs. Robinson, written by herself. London: 1803. 2 vols. 12mo. Portrait.

The same life as in the 4 vol. edition, but without the posthumous pieces. Tributary verses to Mrs. Robinson are subjoined. The Memoirs were reprinted in 12mo. London: 1826.

**THE** Mistress of Royalty; or, the Loves of Florizel and Perdita, portrayed in the amatory epistles, between an illustrious personage, and a distinguished female: with an interesting sketch of Florizel and Perdita, including other characters. London: 1814. 12mo.

**ROBSON, Frederick** [1821–1864].

One of the most remarkable actors of the century. His wonderful combination of tragic and comic force has never been equalled. This sketch of him is extremely scarce.

**ROBSON**: a sketch. By George Augustus Sala. London: 1864. 12mo. 64 pp. 6d.

**ROBSON, J. P.**

**THE** life and adventures of the far famed Billy PURVIS (q.v.). By J. P. Robson. 1849.

**ROBSON, William** [1785-1863].

A well-known writer under the name of "The Old Play-Goer."

**THE old play-goer.** By William Robson. London: 1846. 8vo.

Published at 5s., reissued in 1875 at 1s. Another edition—London: 1854. 12mo.

**RODWELL, G. Herbert.**

A **LETTER** to the musicians of Great Britain; containing a prospectus of proposed plans for the better encouragement of native musical talent, and for the erection and management of a grand national opera in London. By G. Herbert Rodwell. London: 1833. 8vo. 1s.

**RORKE, J. O.**

**ANNALS** of the Theatre Royal Dublin. By R. M. Levey and J. O. Rorke. 1880. [See DUBLIN.]

**ROSALIND.**

**ROSALIND**: or, an apology for the history of a theatrical lady. 1759. [See CRAWFORD, Ann.]

**ROSCIAD.**

**THE Rosciad.** A poem. London (Robinson): 1750. 4to. Title 1 leaf: pp. 24.

Principally a critical estimate of Quin, Garrick, and Barry. Quin and Garrick are praised tolerably equally: Barry not so favourably. This is very scarce. I have seen only one copy.

**THE Rosciad.** By C. CHURCHILL (q.v.). 1761.

AN epistle to the author of the Rosciad and the Apology. 1761. [See CHURCHILL, Charles.]

**THE Anti-Rosciad.** 1761. [Ibid.]

**THE Rosciad of Covent-Garden.** By H. J. PYE (q.v.). 1762.

**THE Smithfield Rosciad.** 1763. [See SMITHFIELD.]

**THE Hibernian Rosciad.** 1765. [See HIBERNIAN.]]

**THE rational Rosciad.** London: 1767. 4to.\*

A **NEW Rosciad.** 1770. [See EDINBURGH.]

A **LETTER** to the author of . . . . . a new Rosciad. 1770. [Ibid.]

**THE Edinburgh Rosciad,** for 1775. [Ibid.]

A PARODY on the Rosciad of CHURCHILL (q.v.). 1780.

THE new Rosciad. 1785. [See LEIGH, J. H.]

THE Rosciad, a poem. 1802. [See BUTLER, George.]

THE Edinburgh Rosciad; for the summer season, 1834. [See EDINBURGH.]

MUNDUS dramaticus (the new Rosciad). A satire. London: 1852. 12mo. 1s.

### ROSCIUS.

ROSCIUS Anglicanus, or an historical review of the stage: after it had been suppress'd by means of the late unhappy Civil War, begun in 1641, till the time of King Charles the II.'s Restoration in May 1660. Giving an account of its rise again; of the time and places the governours of both the companies first erected their theatres. The names of the principal actors and actresses, who perform'd in the chiefest plays in each house. With the names of the most taking plays; and modern poets. For the space of 46 years, and during the reign of three kings, and part of our present Sovereign Lady Queen Anne, from 1660 to 1706. 1708. [See DOWNES, John.]

THE school of Roscius, or theatrical orator. Containing a select collection of all the modern prologues & epilogues, spoken at the Theatre's Royal &c. with a preface on oratory and acting. London: 1792. With frontispiece and vignette. 1s.

THE Infant Roscius. [See W. H. W. BETTY.]

THE Young Roscius. [Ibid.]

- ✓ THE Roscius, consisting of original memoirs of the principal actors and actresses; strictures on the drama, and its interests; original essays, green-room gossips, anecdotes, &c. &c. &c. London: 1825. 12mo.

Six Nos., with portrait in each, published (at 6d.) at irregular intervals —though at first fortnightly. No. 1, January 4, 1825; No. 6, April 19, 1825; no. 7, Aug. 9, 1825.

### ROSE, Miss.

INFANT Morality displayed, in Miss Rose's address to the impartial admirers of theatrical merit. London: n. d. (1774). 4to.

Miss Rose seems to have been an Infant Phenomenon. She was the daughter of Mrs. E. D. Franchett, and, according to that lady, met with ill-treatment from the managers. She appeared and delivered this "Address" in a room. It is abusive of Garrick and Foote.

**ROSS, David** [1728-1790].

An actor who might have been great if he had not been neglectful and indolent. He was for some time patentee at Edinburgh.

MR. ROSS's address to the public. 1767. [See EDINBURGH.]

**ROUSSEAU, Jean Jacques.**

A LETTER from M. Rousseau, of Geneva, to M. D'Alembert, of Paris, concerning the effects of theatrical entertainments on the manners of mankind. Translated from the French. London: 1759. 8vo.

**ROWE, John.**

TRAGI-COMEDIA. Being a brief relation of the strange, and wonderfull hand of God discovered at Witny, in the comedy acted there February the third, where there were some slaine, many hurt, with severall other remarkable passages. Together with what was preached in three sermons on that occasion from Rom. 1. 18. Both which may serve as some check to the growing atheisme of the present age. By John Rowe of C.C.C. in Oxford, Lecturer in the Towne of Witny. Oxford, (printed by L. Lichfield, for Henry Cripps). 1653. Sm. 4to. Title 1 leaf: Advertisement 2 leaves: Narrative 7 leaves: pp. 81.

While some country folks were playing the comedy of "Mucedorus" at Witney, the room in which they were playing fell in, and many people were killed or hurt. The enemies of the stage saw in this a direct interposition of Providence.

**ROWE, Nicholas** [1673-1718].

One of our most successful dramatists.

CRITICAL Remarks on Mr. Rowe's last play, call'd Ulysses. A tragedy. As it was acted at the Queen's Theatre in the Hay-Market. London, Printed in the year 1706, and sold by Benj. Bragge, in Avemary-Lane. 4to. 6d.

MEMOIRS of the lives of King Edward and Jane Shore. London: 1714. 4to.\*

Rowe's "Jane Shore" was produced 2d February 1714.

LIFE and character of Jane Shore, humbly offered to the spectators of Mr. Rowe's tragedy. London: 1714. 4to.\*

A NEW Rehearsal, or Bays the younger. Containing an examen of The Ambitious Stepmother. Tamerlane, The Biter, Fair Penitent, Royal Convert, Ulysses, and Jane Shore. All written

by N. Rowe Esq; also a word or two upon Mr. Pope's Rape of the Lock. To which is prefix'd, a preface in vindication of criticism in general, by the late Earl of Shaftsbury. London (Roberts): 1714. 12mo. 1s.

By Charles Gildon. The second edition had the following title-page:—

REMARKS on Mr. Rowe's tragedy of the Lady Jane Gray, and all his other plays. Viz. The ambitious step-mother, Tamerlane, The Biter, the Fair Penitent, The Royal Convert, Ulysses, Jane Shore. With some observations upon, I. Mr. Smith's Phædra and Hippolytus. II. Mr. Philips's Distress'd Mother. III. Mr. Addison's Cato. IV. Mr. Pope's Rape of the Lock, &c. To which is prefix'd, a prefatory discourse in defence of criticism in general. Collected from the works of the late Earl of Shaftsbury. The second edition. London (Roberts): 1715. 12mo.

REMARKS on the tragedy of the Lady Jane Grey; in a letter to Mr. Rowe. London (Roberts): n. d. 1715. 8vo. 6d.

A CLUE to the comedy of the Non-juror. With some hints of consequence relating to that play. In a letter to N. Rowe, Esq; Poet Laureat to His Majesty. 1718. [See CIBBER, Colley.]

Rowe wrote the prologue to "The Non-Juror," which was very abusive of Jacobites.

A LASH for the Laureat: or an address by way of Satyr; most humbly inscrib'd to the unparallel'd Mr. Rowe, on occasion of a late insolent Prologue to the Non-Juror. 1718. [Ibid.]

**ROWLEY, William.**

THE excellent comedy, called The Old Law. 1656. [See MASSINGER, Philip.]

**ROYAL CIRCUS.**

[See SURREY THEATRE.]

THE history of the Royal Circus. 1791. [See READ, Mr.]

**ROYAL THEATRICALS.**

THE series of dramatic entertainments performed by Royal command, before Her Majesty the Queen, His Royal Highness Prince Albert, the Royal Family, and the Court, at Windsor Castle. 1848-9. Comprising The Merchant of Venice. (Shakspeare.) Used up. (Dion Bourcicault.) The Stranger. (Thompson.) The Housekeeper. (D. Jerrold.) Hamlet. (Shakspeare.) Box and

Cox. (J. M. Morton.) *Twice Killed.* (John Oxenford.) *Sweethearts & Wives.* (J. Kenny.) Printed verbatim from the authorised versions. With fac-similes of the bills of performance, and a corrected list of the Royal Personages and the Nobility and Gentry present on each occasion. Edited by Benjamin Webster, lessee of the Theatres Royal, Haymarket and Adelphi. The greater number of the above dramas are copyright. London. n. d. (1849). 4to.

### ROYALTY THEATRE.

John Palmer, the actor, conceived the scheme of building a theatre at the East End, independent of the authority of the Lord Chamberlain, thinking that a license from the local magistrates would be sufficient. The theatre was opened 20th June 1787 with "As You Like It;" but the performances were immediately suspended. On 3d July the theatre again opened, this time for pantomimes and irregular pieces. In April 1826 it was burnt down, and on its site was erected the BRUNSWICK THEATRE (q.v.).

A REVIEW of the present contest between the managers of the Winter Theatres, the Little Theatre in the Hay-Market, and the Royalty Theatre in Well-Close Square. To which are added, several authentic papers. London. 1787. 8vo.

In favour of the Royalty. The next pamphlet is in refutation of this, and is attributed to Colman.

A VERY plain state of the case, or the Royalty Theatre versus the Theatres Royal. Respectfully inscribed to the Right Honourable the Earl of Salisbury, Lord Chamberlain of England. London: 1787. 8vo.

ROYAL and Royalty Theatres. Letter to Phillips Glover. [See Isaac JACKMAN.] 1787.

LETTER to the author of the Burletta called Hero and Leander. [Ibid.] 1787.

THE trial of John PALMER (q.v.) for opening the Royalty Theatre, tried in the Olympian Shades. 1787.

THE trial of Mr. John PALMER (q.v.) comedian, and manager of the Royalty Theatre, for opening the said Theatre. 1787.

GRAY'S Elegy, as delivered by Mr. Palmer at the Royalty. London: n. d. 8vo.

THE Eastern Theatre erected. An heroi-comic poem. In three cantos. London: 1788. 4to.

The author disclaims any intention of personality, but as he names his hero Palmerio, it is difficult to believe that he did not intend the public to suppose that he meant Palmer, especially as the "Eastern" Theatre clearly referred to the Royalty, of which Palmer was manager.

CASE of the renters of the Royalty Theatre. London: 1788. Folio.\*

CASE of the Theatre in Well Street. London: n. d. (1790). 4to.

CONSIDERATIONS upon how far the present Winter and Summer Theatres can be affected by the application to Parliament for an act to enable his Majesty to license, as a playhouse for the summer season, the Royalty Theatre, in Well-Street, in the liberty of the Tower Hamlets. n. p. (London) n. d. (1794). 8vo.

In favour of the Royalty.

ROYALTY Theatre. A solemn protest. By the Rev. Tho. THIRLWALL (q.v.). 1803.

A FEW observations in defence of the scenic exhibitions at the Royalty Theatre. By John PERCIVAL (q.v.). 1804.

RUSSELL, Edward R.

Editor of the *Liverpool Daily Post*.

IRVING as Hamlet. By Edward R. Russell. 1875. [See IRVING, Henry.]

RUSSELL, W. Clark.

REPRESENTATIVE actors. A collection of criticisms, anecdotes, personal descriptions, etc. etc. referring to many celebrated British actors from the sixteenth to the present century; with notes, memoirs, and a short account of English acting. By W. Clark Russell . . . . London: n. d. (1875) 8vo.

One of the "Chandos Classics." A book whose value to the worker can scarcely be overstated. It is most comprehensive, and wonderfully accurate. First ed. 1872.

RUTHERFORD, John.

For pamphlets relating to the quarrels between him and his partners, see COVENT GARDEN THEATRE (1768).

**RYAN, Richard.**

DRAMATIC table talk ; or scenes, situations, & adventures, serious & comic, in theatrical history & biography. London : 1825-30. 3 vols. 8vo. With vignettes to each volume ; frontispiece to the first ; facsimiles, &c. (21 plates and 3 vignettes in all).

Edited by Richard Ryan. First and second volumes dated 1825 ; third, 1830. Lacy, 11s.

**RYLEY, Samuel William [1755-1837].**

The noted "Itinerant."

THE itinerant, or memoirs of an actor. By S. W. Ryley. London : 1808. 3 vols. 12mo.

*Second series.*

THE itinerant ; or, memoirs of an actor. By S. W. Ryley. London : 1816-17. 3 vols. 12mo. (numbered Vols. IV., V., and VI.). With portrait in 6th volume.

*Third series.*

THE itinerant, in Scotland. By S. W. Ryley. London : 1827. 3 vols. 12mo. (numbered Vols. VII., VIII., and IX.).

✓ A second edition of the first series appeared in 1817.

THE itinerant ; or, memoirs of an actor. Second edition. By S. W. Ryley. London : 1817. 3 vols. 12mo.

The first edition of the 1st series is extremely scarce ; in fact, one of the greatest collectors I know doubted its existence. To the 3rd series belongs a curious history. *Lovndes* says, "250 copies were sent from the printers to the publishing-house, which becoming bankrupt, and the vols. being marked 7, 8, 9, were sold as waste-paper." It is, of course, very scarce, as there can be comparatively few copies in existence. In a catalogue which I have seen to-day, the 9 vols. are priced £6, 15s.

**RYMER, Thomas [died 1713].**

THE tragedies of the last age consider'd and examin'd by the practice of the Ancients, and by the common sense of all ages. In a letter to Fleetwood Shepheard, Esq ; By Thomas Rymer, of Gray's-Inn, Esquire. London (Tonson) : 1678. 8vo.

Second edition—By Mr. Rymer, Servant to their Majesties. London (Baldwin) : 1692. 8vo.

✓ A SHORT view of tragedy ; it's original, excellency, and corruption. With some reflections on Shakespear, and other



practitioners for the stage. By Mr. Rymer, Servant to their Majesties. London (Baldwin): 1693. 8vo.

Mr. Rymer did not think much of Shakespeare, and altogether took up his position on a very high critical pedestal; but his own tragedy of "Edgar" was not calculated to shake Shakespeare's ascendancy.

THE impartial critick: or, some observations upon a late book, entituled, A short view of tragedy, written by Mr. Rymer, and dedicated to the Right Honourable Charles Earl of Dorset, &c. By Mr. Dennis. 1693. [See DENNIS, John.]

#### SADLER'S WELLS THEATRE.

Sadler's Wells owes its name to a medicinal well discovered by a Mr. Sadler, in connection with which a sort of Cremorne entertainment was organised soon after 1683. In 1753 a regular license was obtained for the building, which was then only wood. In 1766 a new building, which is practically the present, was opened. About 1778 the entertainments became more regularly dramatic, and a large number of managers succeeded each other. The only one demanding special note was Phelps, whose famous management lasted from 1844 to 1862.

THE memoirs of J. DECASTRO (q.v.). . . . . Also . . . an historical sketch of Sadler's Wells. 1824.

#### ST. ALBANS, Duchess of.

[See MELLON, Harriot.]

#### ST. EVREMOND, Seigneur de.

THE life of Mr. Thomas BETTERTON (q.v.). . . . . With the judgment of the late ingenious Monsieur de St. Evremond, upon the Italian and French music and opera's. 1710.

#### SALA, George Augustus.

Mr. Sala is one of the most distinguished of English journalists, the founder of *Temple Bar* magazine, the war correspondent of the *Daily Telegraph*, and one of the best known and most popular men in London. He was born in 1828.

ROBSON: a sketch. By George Augustus Sala. 1864. [See ROBSON, Frederick.]

#### SALISBURY.

CANDOUR, an enquiry into the merits of the Salisbury comedians. Salisbury: 1768. 4to.\*

THE Contrast; or, New Mode of Management. Being a peep behind the curtain of the Salisbury Theatre, in 1776: wherein the requisites to form a brace of managers—their plain dealing,

artless innocence, and public gratitude—are all nicely weigh'd duly consider'd, and justly display'd. By J. BROWNSMITH (q.v.). 1776.

**SALVIANUS, Bishop of Marseilles.**

A SECOND and third blast of retrait from plaies and theaters: the one whereof was sounded by a reuerend Byshop dead long since; the other by a worshipful and zealous gentleman now aline: one showing the filthiness of plaies in times past; the other the abomination of theaters in the time present: both expresly prouing that that Common-weale is nigh vnto the curse of God, wherein either plaies be made of, or theaters maintained. Set forth by Anglo-phile Eutheo. . . . . 1580. [See GOSSEN, Stephen.]

The "Byshop dead long since" is Salvianus. This work is also founded on Gosson's "Schoole of Abuse."

**SANS PAREIL THEATRE.**

COPY of a memorial . . . . against the Olympic and Sans Pareil Theatres. 1818. [See ELLISTON, Robert William.]

**SAUNDERS, George.**

A TREATISE on theatres. By George Saunders. London: 1790. 4to. With 13 plates.

On the construction of theatres, with plans, &c.

**SAVAGE, Richard [1698-1743].**

MEMOIRS of the life of Mr. Theophilus KEENE (q.v.), the late eminent tragedian. 1718.

Attributed to Savage.

POEM to the memory of Mrs. OLDFIELD (q.v.). 1730. [Supposed to be written by Savage.]

**SAYER, Robert.**

DRAMATIC characters, or different portraits of the English stage. In the days of Garrick &c. London (1769 to 1773). 12mo.

38 beautiful prints. I have seen another edition with a similar title, dated 1770, but with only 24 plates. Very rare.

**SCHARF, George (Artist).**

RECOLLECTIONS of the scenic effects of COVENT GARDEN THEATRE (q.v.). By G. S. 1839.

**SCOTLAND.**

**THE** dramatic writers of Scotland. By Ralston INGLIS (q.v.). 1868.

**SCOTT, CLEMENT.**

The very well known dramatic critic of the *Daily Telegraph*, Mr. Scott has exerted enormous influence on the theatre of the time. He was one of the band of young enthusiasts who, before the Prince of Wales's Theatre became the home of Robertsonian comedy, prepared the way for the reforms which have now made the theatre once more a factor in the social and intellectual progress of the age. Though still a young man, Mr. Scott has been a critic for a quarter of a century, his appointment to the *Sunday Times* dating as far back as 1863.

**THE** Stage door: stories by those who enter it. Edited by Clement W. Scott. London: n. d. (Routledge's Christmas Annual for 1879-80). 8vo.

**THE** Green room. Stories by those who frequent it. Edited by Clement Scott. London: n. d. (Routledge's Christmas Annual for 1880-81). 8vo.

**THE** theatre. Edited by Clement Scott. 1880. [See **THEATRE**.]

**THE** stage and the age. A lecture delivered at the Playgoers' Club, on March 17, 1885. By Clement Scott. London: n. d. (1885). 8vo. 1s.

**SCOTT, Sir Walter** [1771-1832].

AN account of the first Edinburgh Theatrical Fund dinner . . . containing a correct and authentic report of the speeches; which include, among other interesting matter, the first public avowal, by Sir Walter Scott, of being the author of the Waverley novels. 1827. [See **EDINBURGH**.]

**SCOTTISH.**

**THE** history of the Scottish stage. By John JACKSON (q.v.). 1793.

**SCOTTISH** dramatic mirror. 1845. [See **EDINBURGH**.]

**SETTLE, Elkanah** [1648-1724].

**NOTES** and observations on The Empress of Morocco. London: 1674. 4to.\*

Said to be written by Dryden, Shadwell, and Crowne. "The Empress of Morocco" was produced in 1673, and its success caused it to be severely criticised. Settle's answer was entitled:—

**NOTES** and observations on the Empress of Morocco revised. With some few errata's to be printed instead of the Postscript, with the next edition of the Conquest of Granada. London (Cademan): 1674. 4to.

REFLECTIONS on several of Mr. DRYDEN's plays, by E. Settle. 1687. [See DRYDEN, John.]

SEWELL, William.

A VINDICATION of the English stage, exemplified in the Cato of Mr. Addison. In a letter to a Nobleman. By Mr. Sewell. London (Mears): 1716. 8vo. 6d.

SEYMOUR, Francis.

Manager of the Theatre Royal, Glasgow.

PERSECUTION and oppression. No. I. Account of the proceedings against John Henry ALEXANDER (q.v.), instituted by Francis Seymour. 1828.

SEYMOUR, John.

MEMOIRS of the life of Eleanor GWINN (q.v.). 1752. (By John Seymour.)

SHAKESPEARE SOCIETY.

REMARKS on an article inserted in the papers of the Shakespeare Society. 1849. [See CROKER, Thomas Crofton.]

SHAKESPEARE, William [1564-1616].

A SHORT view of tragedy. . . . With some reflections on Shakespear. 1693. [See RYMER, Thomas.]

SHAKESPEARE: an epistle to Mr. Garrick. 1760. [See LLOYD, Robert.]

A LETTER to David Garrick, Esq. concerning a glossary to the plays of Shakespeare. 1768. [See WARNER, Richard.]

AN ode upon dedicating a building, and erecting a statue, to Shakespeare, at Stratford upon Avon. By D. G. 1769. [See GARRICK, David.]

Subjoined to the ode are "Testimonies to the genius and merits of Shakespeare." In honour of Shakespeare, Garrick got up his famous Jubilee celebration at Stratford, which gave rise to numerous satirical productions.

ANTI-MIDAS: a Jubilee preservative from unclassical, ignorant, false, and invidious criticism. 1769. [Ibid.]

A defence of Garrick's ode.

GARRICK's vagary: or, England run mad. With particulars of the Stratford Jubilee. 1769. [Ibid.]

TRINCULO's trip to the Jubilee. 1769. [Ibid.]

AN essay on the origin of the English stage, particularly on the historical plays of Shakspeare. 1793. [See PERCY, Bishop.]

MISCELLANEOUS papers and legal instruments under the hand and seal of William Shakspeare: including the Tragedy of King Lear and a small fragment of Hamlet, from the original MSS. in the possession of Samuel Ireland, of Norfolk Street. 1796. [See IRELAND FORGERIES.]

Second edition—London: 1796. 8vo.

A LETTER to George Steevens, Esq. containing a critical examination of the papers of Shakspeare; published by Mr. Samuel Ireland. By James Boaden. 1796. [Ibid.]

FAMILIAR verses, from the Ghost of Willy Shakspeare to Sammy Ireland. 1796. [Ibid.]

By G. M. Woodward or — Orton (*Lowndes*).

SHAKSPEARE's manuscripts, in the possession of Mr. Ireland, examined, respecting the internal and external evidences of their authenticity. 1796. [Ibid.]

By Colonel F. Week (*Lowndes*).

FREE reflections on Miscellaneous papers and legal instruments, under the hand and seal of William Shakspeare, in the possession of Samuel Ireland, of Norfolk-Street. . . . To which are added, Extracts from an unpublished MS. play, called The Virgin Queen. Written by, or in imitation of, Shakspeare. 1796. [By F. G. Waldron. Ibid.]

A COMPARATIVE review of the opinions of Mr. James Boaden, (Editor of the Oracle) in February, March, and April, 1795; and of James Boaden, Esq. (Author of Fountainville Forest, and of a letter to George Steevens, Esq.) in February, 1796, relative to the Shakspeare MSS. (1796). [Ibid.]

Lowndes says this is written by Mat. or John Wyatt.

VORTIGERN under consideration; with general remarks on Mr. James Boaden's Letter to George Steevens, Esq. relative to the manuscripts, drawings, seals, &c. ascribed to Shakspeare, and in the possession of Samuel Ireland, Esq. 1796. [Ibid.]

By W. C. Oulton (*Mullins*).

PRECIOUS relics; or the tragedy of Vortigern rehearsed. A dramatic piece. In two acts. 1796. [Ibid.]

AN inquiry into the authenticity of certain miscellaneous papers and legal instruments, published Dec. 24, MDCCXCV. and attributed to Shakspeare, Queen Elizabeth, and Henry, Earl of Southampton : illustrated by fac-similes of the genuine hand-writing of that nobleman, and of her majesty ; a new fac-simile of the hand-writing of Shakspeare, never before exhibited ; and other authentick documents : by Edmond Malone. 1796. [Ibid.]

AN authentic account of the Shaksperian manuscripts, &c. By W. H. Ireland. 1796. [Ibid.]

Very scarce indeed.

ORIGINAL letters, &c. of Sir John Falstaff and his friends ; now first made public by a gentleman, a descendant of Dame Quickly, from genuine manuscripts which have been in the possession of the Quickly family near four hundred years. 1796. [Ibid.]

MR. IRELAND'S vindication of his conduct, respecting the publication of the supposed Shakspeare MSS. Being a preface or introduction to a reply to the critical labors of Mr. Malone, in his "Enquiry into the authenticity of certain papers, &c. &c." 1796. [Ibid.]

AN investigation of Mr. Malone's claim to the character of scholar, or critic, being an examination of his Inquiry into the authenticity of the Shakspeare manuscripts, &c. By Samuel Ireland. (1797.) [Ibid.]

AN apology for the believers in the Shakspeare-papers, which were exhibited in Norfolk-street. 1797. [Ibid.]

A SUPPLEMENTAL apology for the believers in the Shakspeare-papers : being a reply to Mr. Malone's answer, which was early announced, but never published. By George Chalmers. 1799. [Ibid.]

VORTIGERN, an historical tragedy, in five acts ; represented at the Theatre Royal, Drury Lane, on Saturday, April 2, 1796. 1799. [Ibid.]

HENRY the Second, an historical drama, supposed to be written by the author of Vortigern. 1799. [Ibid.]

There is a general title-page for these two plays—"Vortigern, an historical tragedy, in five acts ; represented at the Theatre Royal, Drury Lane. And Henry the Second, an historical drama. Supposed to be written by the author of Vortigern. London : n. d." (1799.)

THE confessions of William-Henry Ireland. Containing the particulars of his fabrication of the Shakspeare manuscripts; together with anecdotes and opinions (hitherto unpublished) of many distinguished persons in the literary, political, and theatrical world. 1805. [Ibid.]

VORTIGERN; an historical play; with an original preface. By W. H. Ireland. Represented at the Theatre Royal, Drury Lane, on Saturday, April 2, 1796, as a supposed newly-discovered drama of Shakspeare. 1832. [Ibid.]

COMMENTS on the plays of Beaumont and Fletcher, with . . . . some further observations on Shakspeare. By J. Monck MASON (q.v.). 1798.

THE Shakspearean miscellany. With occasional notes by F. G. WALDRON (q.v.). 1802.

THE life of Shakspeare; enquiries into the originality of his dramatic plots and characters; and essays on the ancient theatres and theatrical usages. By Augustine SKOTTOWE (q.v.). 1824.

SHAKESPEARE, and Honest King George, versus Parson Irving and the Puritans; or, taste and common sense, refuting cant and hypocrisy. By an actor. Embellished with a coloured plate, by Cruikshank. London: 1824. 8vo. Frontispiece. 1s. 6d.

AN essay on the genius of Shakspeare, with critical remarks on the characters of Romeo, Hamlet, Juliet, and Ophelia; together with some observations on the writings of Sir Walter Scott. To which is annexed, a letter to Lord ———, containing a critique on taste, judgment, and rhetorical expression, and remarks on the leading actors of the day. By Henry Mercer GRAVES (q.v.). 1826.

A DESCRIPTIVE account of the late Gala festival, at Stratford-upon-Avon, in commemoration of the natal day of Shakspeare; the King's adopted birth-day, and the festival of St. George, on the 23rd, 24th, and 25th days of April, 1827. Transcribed from the notes of a gentleman connected with the Newspaper press. Stratford-upon-Avon: 1827. 8vo.

A CONCISE account of Garrick's Jubilee, held at Stratford-upon-Avon, in honour of Shakspeare, in 1769. And of the commemorative festivals in 1827 and 1830. 1830. [See GARRICK, David.]

LITERARY and graphical illustrations of Shakspeare, and the British drama: comprising an historical view of the origin and improvement of the English stage, and a series of critical and descriptive notices of upwards of one hundred of the most celebrated tragedies, comedies, operas, and farces. Embellished with more than two hundred engravings on wood, by eminent artists. London. 1831. 8vo.\*

The second edition has the following title:—

THE dramatic souvenir: being literary and graphical illustrations of Shakspeare and other celebrated English dramatists. Embellished with upwards of two hundred engravings on wood, by eminent artists. London. 1833. 12mo.

MEMOIRS of the principal actors in the plays of Shakspeare. By J. Payne Collier, Esq., F.S.A. London (Shakspeare Society): 1846. 8vo.

STUDIES of Shakspeare in the plays of King John, Cymbeline, Macbeth, As you like it, Much ado about nothing, Romeo and Juliet: with observations on the criticism and the acting of those plays. By George FLETCHER (q.v.). 1847.

NOTES and lectures upon Shakspeare and some of the old poets and dramatists. 1849. [See COLERIDGE, Samuel Taylor.]

SHAKSPERE's tragedy of Richard iii. . . . . in comparison with Cibber's alteration. By Thos. STUART (q.v.). 1850.

THE footsteps of Shakspeare; or a ramble with the early dramatists, containing much new and interesting information respecting Shakspeare, Lyly, Marlowe, Greene, and others. 1862. [See CARTWRIGHT, Robert.]

SHAKSPERE and Jonson. Dramatic, versus Wit-combats. London: 1864. 12mo.\*

ORIGINAL memoirs and historical accounts of the families of Shakspeare and Hart. By John JORDAN (q.v.). 1865.

SHAKESPEARE in Germany in the sixteenth and seventeenth centuries: an account of English actors in Germany and the Netherlands and of the plays performed by them during the same period. By Albert COHN (q.v.). 1865.

SHAKESPEARE's plays: a chapter of stage history. By A. H. PAGET (q.v.). 1875.



A TRIBUTE to the Shakespeare Memorial at Stratford-on-Avon.  
[See CHEVALIER, W. A.]

ON some of Shakespeare's female characters Ophelia Portia Desdemona Juliet Imogen Rosalind Beatrice By Helena Faucit Lady Martin 1885. [See FAUCIT, Helena.]

A CHRONICLE history of the life and work of William Shakespeare Player, Poet, and Playmaker. By Frederick Gard Fleay. With two etched illustrations. London: 1886. 8vo. Two illustrations.

This elaborate history treats rather of Shakespeare in his public capacity than as a private individual. Mr. Fleay's object is to illustrate what is by far the most important side of his career—the theatrical.

**SHARP, Thomas.**

THE pageant of the Company of Shearemen and Taylors in Coventry: a poem. Edited by Thomas Sharp. Coventry: 1817. 4to.\*

A DISSERTATION on the pageants or dramatic mysteries anciently performed at Coventry, by the Trading Companies of that city; with a dissertation illustrative of the vehicle, characters, and dresses of the actors, compiled, in a great degree, from sources hitherto unexplored, to which are added the pageant of the Shearmen, the Taylors' Company, and other municipal entertainments of a public nature an essay on minstrels and waits, and a glossary. Coventry. 1825. 4to. With copper-plates and music. 250 copies printed.\*

**SHAW, Cuthbert.**

THE four farthing candles, a satire. By Cuthbert Shaw. London: 1762. 4to.\*

THE Race. By Cuthbert Shaw. London: 1766. 4to.\*

I have not seen either of these, but I believe they refer to Churchill and the "Rosciad."

**SHEBBEARE, John.**

LETTERS which have passed between John Beard, Esq; manager of Covent-Garden Theatre, and John Shebbeare, M.D. London: 1767. 8vo.

Dr. Shebbeare wrote a comedy, and sent it to Beard, who politely declined it; being, however, injudicious enough to give his reasons for doing so in detail. Dr. Shebbeare thereupon poured out reams of argument and rudeness on the unfortunate manager, and published the letters.

**SHEE, Martin Archer, R.A.**

**ALASCO** : a tragedy, in five acts, by Martin Archer Shee, Esq. R.A. Excluded from the stage, by the authority of the Lord Chamberlain. London : 1824. 8vo.

Colman, who had recently been appointed Licensor, objected to some 85 lines in this play, and the Lord Chamberlain, whom Shee appealed to, confirmed Colman's objection. Shee indignantly withdrew the play from Covent Garden, acting, as Genest says, "with more spirit than prudence." The piece is a good one.

**REJECTED** passages in the unlicensed tragedy of *Alasco*, with comments on the conduct of Mr. Colman. London : 1824. 8vo.\*

**SHERIDAN FAMILY.**

**GENEALOGICAL** table of the families of Sheridan, Lefanu and Knowles. 1875. [See **KNOWLES**, James Sheridan.]

**SHERIDAN, Mrs. Frances.**

Mother of R. B. Sheridan.

**MEMOIRS** of the life and writings of Mrs. Frances Sheridan, mother of the late Right Hon. Richard Brinsley Sheridan, and author of "*Sidney Biddulph*," "*Nourjahad*" and "*The discovery*." With remarks upon a late life of the Right Hon. R. B. Sheridan ; also criticisms and selections from the works of Mrs. Sheridan ; and biographical anecdotes of her family and contemporaries. With a portrait. By her grand-daughter, Alicia Lefanu. London : 1824. 8vo. Portrait.

**SHERIDAN, Richard Brinsley** [1751-1816].

Sheridan was joint patentee of Drury Lane from 1786 to 1812. He mismanaged the theatre shamefully.

**VERSES** to the memory of Garrick. Spoken as a monody, at the Theatre Royal in Drury-Lane. 1779. [See **GARRICK**, David.]

By Sheridan, who signs the dedication.

**COALITION**, a farce ; founded on facts, and lately performed, with the approbation, and under the joint inspection of the managers, of both theatres. The second edition. Dramatis personæ. Brainsley, senior. Brainsley, junior, Harrass. Tickler. Lyric, a pragmatic poet. Servants, Bailiffs, &c. Mrs. Brainsley. Scene lies in London. London : 1779. 8vo. 1s.

In 1778 a coalition between the patentees of Drury Lane and Covent Garden took place, and actors were lent by the one to the other in the strangest way. "*Brainsley*" is Sheridan, "*Harrass*" is Harris.

THE critick anticipated ; or, the humours of the green-room : a farce. As rehearsed behind the curtain of the Theatre Royal, Drury-Lane. By R. B. S. Esq. &c. London : 1779. 8vo.

A bitter attack. "The Critic" was produced at Drury Lane, 29th October 1779.

THE Critick, or, a tragedy rehearsed, a literary catchpenny ! by way of prelude to a dramatic after-piece, by R. B. Sheridan, Esq. With a dedication, preface, and prologue. London : 1780. 8vo. 1s.

An attack upon Sheridan.

A CRITIQUE on the tragedy of Pizarro, as represented at Drury Lane Theatre with such uncommon applause. To which is added, a new prologue, that has not yet been spoken. London : 1799. 8vo. 1s.

Very unfavourable. "Pizarro" is satirically compared with "The Critic" throughout. The prologue is, of course, satirical. "Pizarro" was produced 24th May 1799.

MORE Kotzebue ! The origin of my own Pizarro, a farce. Minor-Rosciad, or Churchillian epistle, from Dick to Jack. London : 1799. 8vo. Satirical frontispiece.

A satire on Sheridan.

SHERIDAN and Kotzebue. The enterprising adventures of Pizarro, preceded by a brief sketch of the voyages and discoveries of Columbus and Cortez : to which are subjoined the histories of Alonzo and Cora, on which Kotzebue founded his two celebrated plays of The virgin of the sun and The death of Rolla. Also varieties and oppositions of criticisms on the play of Pizarro : with biographical sketches of Sheridan and Kotzebue. The whole forming a comprehensive account of those plays and the grand ballads of Cora,—and Rolla and Cora, at the Royal Circus, and Royal Amphitheatre. Dedicated to R. B. Sheridan, Esq. London : 1799. 8vo. With frontispiece. 2s. 6d.

CRITICAL remarks on Pizarro, a tragedy, taken from the German drama of Kotzebue, and adapted to the English stage by Richard Brinsley Sheridan. With incidental observations on the subject of the drama. By Samuel Argent Bardsley, M.D. London : 1800. 8vo.

Unfavourable criticism.

MONODY on the death of the Right Honourable R. B. Sheridan, written at the request of a friend, to be spoken at Drury Lane Theatre. London. 1816. 8vo.

By Lord Byron.

MONODY to the memory of R. B. Sheridan, Esq. By Thomas Gent. London: 1816. 8vo. 1s. 6d.\*

MEMOIRS of Richard Brinsley Sheridan, Esq. with estimate of his character and talents. By William Hone. London (1816). 8vo. 6d.\*

A GARLAND for the grave of Richard Brinsley Sheridan. By Charles Phillips, Esq. Barrister at Law. Second edition. London: 1816. 8vo. 1s. 6d.

THE life of the Right Honourable Richard Brinsley Sheridan, containing a comprehensive review of his abilities as a poet, a statesman, an orator, and a dramatist, with the remarks of Pitt, Fox, and Burke, on his most celebrated speeches, and many curious anecdotes of his parliamentary, literary, and private career, never before published: including his Monody on Garrick, Verses to Miss Linley, and a collection of his fugitive poetry, &c. &c. Second edition, including an account of the funeral. London (Fairburn). n. d. (1816). 8vo. 1s.

MEMOIRS of Mrs. Frances SHERIDAN (q.v.). With remarks upon a late life of the Right Hon. R. B. Sheridan. 1824.

MEMOIRS of the life of the Right Honourable Richard Brinsley Sheridan. By Thomas Moore. London: 1825. 4to. Portrait.

Second edition—London. 1825. 2 vols. 8vo. Portrait.

SHERIDANIANA; or, anecdotes of the life of Richard Brinsley Sheridan; his table talk, and bon mots. London: 1826. 8vo. Portrait.

A LETTER to Thomas Moore, Esq. on the subject of Sheridan's "School for Scandal." By the author of "An essay on light-reading," &c. Bath: 1826. 8vo.

A severe attack on the "School for Scandal," for dramatic as well as moral shortcomings. By Edward Mangin.

MEMOIR of Mr. Sheridan. Leeds: 1840. 12mo.

Privately printed. A collection of reminiscences of Sheridan by William Smyth, of St. Peter's College, Cambridge, who was tutor to Tom, Sheridan's son. It is a most valuable biography.

- ✓ **SHERIDAN and his times.** By an Octogenarian, who stood by his knee in youth and sat at his table in manhood. London: 1859. 2 vols. 8vo. Portrait.

**MEMOIRS** of the public and private life of the Right Honorable R. B. Sheridan, with a particular account of his family and connexions. By John Watkins, LL.D. Third edition, embellished with portraits. London: 1818. 2 vols. 8vo. With two portraits.

✓ 151- ed. 1817

**SHERIDAN, Thomas** [1721-1788].

The father of Richard Brinsley. He made his first appearance as an actor in Dublin on 29th January 1743. He became manager of the Dublin Theatre in 1745, and made most important reformations in its conduct. In 1754 a riot over a political question drove him from his post; but he resumed his management in 1756, finally giving it up in 1759. He then "starred" in London, and in 1776 became manager of Drury Lane under the new patentees.

**THE buskin and sock;** being controversial letters between Mr. Thomas Sheridan, Tragedian, and Mr. Theophilus Cibber, Comedian; just published in Dublin. 1743. [See CIBBER, Theophilus.]

**CIBBER and Sheridan:** or, the Dublin miscellany. Containing all the advertisements, letters, addresses, replies, apologies, verses, &c. &c. &c. lately publish'd on account of the theatric squabble. 1743. [See CIBBER, Theophilus.]

**KELLY'S RIOT.**—On 19th January 1747, when "Æsop" was being played, a fellow named Kelly, a *gentleman*, went into the pit of the Smock Alley Theatre, drunk. He climbed on the stage, and going into the green-room, grossly insulted Mrs. Dyer, an actress. Sheridan had him turned out; and Kelly, going back to the pit, threw oranges at Sheridan, with one of which he struck him on the face. After the play, Kelly found his way on the stage, and abused Sheridan, who gave him a well-deserved thrashing, which Kelly took like a lamb. Kelly and his friends caused several riots in the theatre on subsequent evenings, in one of which they insulted a Trinity College student. The students, who were great supporters of their former comrade, Sheridan, effectually resented this insult to their body. They captured the leading rioters, carried them to the college, and forced them to kneel and abjectly apologise. Kelly was tried before the Lord Chief Justice, sentenced to three months' imprisonment, and fined £500. After being confined for a week, he begged Sheridan's mercy, and, by the latter's intercession, the fine was remitted and Kelly released. From this time no one was allowed behind the scenes of the theatre.

**A FULL vindication of the conduct of the manager of the Theatre-Royal.** Written by himself. Dublin (Powell): 1747. 8vo.

By Sheridan—dated March 4, 1746-47.

DUBLIN in an uproar: or, the ladies robb'd of their pleasure. Being a full and impartial relation of the remarkable tumult that lately happen'd at the Dublin Theatre. With the genuine letters that pass'd on both sides. Dublin, printed: London, reprinted (Corbett): n. d. (1747). 8vo.

A STATE of the case in regard to the point in dispute between Mr. Mosse and Mr. Sheridan. Dublin (no printer's name): 1750. 8vo.

One Mr. Mosse managed entertainments at the New Garden in Great Britain Street, Dublin. He engaged the orchestra of the theatre to perform at these, but owing to some misunderstanding they failed to appear. A very abusive series of advertisements and manifestos followed. The above gives a full account of the transaction from Sheridan's point of view, while the following pamphlet abuses the manager violently:—

THE man of honour; but not of his word. Inscribed to Mr. Sheridan. Dublin (no printer's name): 1750. 8vo.

The British Museum copy is so closely cut at top that the title-page begins "Man of honour," but I presume the article should be there.

THE stage, or, the coronation of King Tom, a Satyr, by B——t B——n. Dublin: 1753. 8vo.\*

REMARKS on two letters signed Theatricus and Hibernicus, and published in the Dublin Journal of the 12th and 23d of February, 1754. Dublin: 1754. 8vo.

The letters were in support of Sheridan in the disturbance over "Mahomet." Sheridan was unpopular with a certain party because of his "Castle" proclivities; and a revolutionary speech in "Mahomet" having been forbidden by him to be spoken twice, when demanded by the Anti-Court party, disturbances ensued, which drove him from Ireland.

A LETTER from Mr. Lee to Mr. Sheridan. 1757. [See LEE, John.]

AN humble appeal to the publick, together with some considerations on the present critical and dangerous state of the stage in Ireland. By Thomas Sheridan, Deputy Master of the Revels, and manager of the Theatre Royal. Dublin: 1758. 8vo.

An appeal against the threatened opposition by Barry, who was engaged in getting up a new theatre in Crow Street. In this pamphlet Sheridan gives an account of what he had done for the Dublin stage,

THE case of the stage in Ireland; containing the reasons for and against a Bill for limiting the number of theatres in the City of Dublin; wherein the qualifications, duty and importance of a Manager are carefully considered and explained, and the

conduct and abilities of the present manager of the Theatre in Smock-Alley are particularly reviewed and examined. The whole occasionally interspersed with critical observations on oratory; and a summary of the principal advantages that must necessarily accrue to this kingdom from an academy, connected with the theatre. Dublin: 1758. 8vo. (Price a *British* Six-pence.)

In support of Sheridan against Barry. There is a London edition—8vo. 1758.

Mrs. BEAUCLERK's letters to Mr. Sheridan and Mr. Victor, with their answers. To which is prefixed, an occasional prologue, spoken by Mr. King the first night of her appearing on the stage. 1758. [See BEAUCLERK, Mrs. D. J.]

COALITION, a farce; . . . . Dramatis personæ. Brainsley, senior, &c. 1779. [See SHERIDAN, R.B.]

SHERIDAN's and Henderson's practical method of reading and writing English poetry, elucidated by a variety of examples taken from our most popular poets, and the manner pointed out in which they were read or recited by the above gentlemen: intended for the improvement of youth, and as a necessary introduction to Dr. Enfield's Speaker. London: 1796. 12mo.\*

Sheridan and Henderson gave public readings, which were very successful. Henderson's reading of *John Gilpin* was a great attraction.

**SHERIDAN, Thomas, Jun.**

PAETUS and Arria, a tragedy. To which is prefixed a letter, addressed to Thomas Sheridan. 1809. [See PAETUS.]

This must be addressed to young Tom Sheridan.

**SHERIDANS.**

THE lives of the Sheridans. By Percy Fitzgerald . . . . . With engravings on steel by Stodart and Every. London: 1886. 2 vols. 8vo. With six illustrations, a folding plate, and facsimiles of 5 playbills.

**SHERLOCK, Martin.**

A LETTER to George Colman, Esq. By Martin Sherlock. London: 1778. Folio.\*

**SHIRLEY, William.**

Dramatic author.

AN examen of the historical play of Edward the Black Prince; or, the Battle of Poitiers. In which the merits and defects of

that dramattick essay, are candidly considered, and impartially pointed out. With a critical review of Mr. Barry, in the character of Ribemont. By a gentleman of the Inner-Temple. London (Jones): 1750. 8vo. 6d.

Very laudatory of the play and of Barry's acting. "Edward" was produced at Drury Lane, 6th January 1750.

BRIEF remarks on the original and present state of the drama: to which is added Hecate's prophecy, being a characteristic dialogue betwixt future managers, and their dependents. 1758. [A violent attack on David GARRICK (q.v.) by Shirley.]

A BONE for the chroniclers to pick; or a take-off scene from behind the curtain. 1758. [An attack on David GARRICK (q.v.), ascribed to Shirley.]

**SHUTER, Edward** [*died* 1776].

A brilliant comedian. His first appearance was at Covent Garden, 15th April 1745; his last, 10th May 1776. Between drink and religion he was somewhat bewildered in his brain before he died. He was an enthusiastic follower of Whitfield in his later years.

THE dramatic history of Master Edward, Miss Ann, Mrs. Llwhuddwhydd, and others. The extraordinaries of these times. Collected from Zaphaniel's original papers. Illustrated with copper-plates. London (Waller): 1743 [should be 1763]. 12mo.

Title and dramatis personæ 1 leaf: "Zaphaniel's Exhortation to his Fellows in the Faith," 1 leaf—pp. 192, 14 illustrations. This first edition is so scarce that I never even suspected its existence, until I saw it at the British Museum. There is an edition of 1785, which I have not seen; but the title of the 1786 edition is as follows:—

THE dramatic history of Master Edward, Miss Ann, and others, the extraordinaries of these times. Collected from Zaphaniel's original papers. By George Alexander Stevens, author of the celebrated Lecture upon heads. To which are prefixed, memoirs of the life of the author. A new edition, illustrated with copper-plates. London: 1786. 12mo.

The leaf, "Zaphaniel's Exhortation to his Fellows in the Faith," with vignette, satirical upon Whitfield, Wesley, and Romaine, was cancelled. Copies with the cancel are very valuable. The number of illustrations is the same as in the first edition. Daniel, 9a.; Lacy, 9a.; Herman, 22a.

✓ **SIDDONS, Henry** [1774–1815].

Son of Mrs. Siddons. He was manager of the Edinburgh Theatre Royal from 1809 to 1815.

PRACTICAL illustrations of rhetorical gesture and action, adapted to the English drama. From a work on the same



subject by M. Engel, Member of the Royal Academy of Berlin. By Henry Siddons. Embellished with numerous engravings, expressive of the various passions, and representing the modern costume of the London theatres. London: 1807. 8vo. With illustrations. 218.

**SIDDONS, Sarah [1755-1831].**

The greatest English tragic actress. Her first appearance at Drury Lane, 29th December 1775, was a failure, and she retired to the country again; but on her reappearance, 10th October 1782, she was triumphantly successful. She took her farewell of the stage, 29th June 1812, but appeared occasionally for charitable purposes. Her last appearance was at Covent Garden, 9th June 1819. She was a good and excellent woman, as well as a grand artist.

A REVIEW of Mrs. CRAWFORD (q.v.) and Mrs. Siddons, in the character of Belvidera. 1782.

VERSES addressed to Mrs. Siddons, on her being engaged at the Theatre-Royal, Drury Lane, in 1782. By the Reverend Mr. Whalley. . . . . London: 1782. 4to. 1s. 6d.

THE beauties of Mrs. Siddons: or, a review of her performance of the characters of Belvidera, Zara, Isabella, Margaret of Anjou, Jane Shore,—and Lady Randolph; in letters from a lady of distinction, to her friend in the country. London: 1786. 8vo.

Written when Mrs. S. was in Dublin.

CRITIQUE on the theatrical performance of Mrs. Siddons. Edinburgh: 1788 (July). 4to. 1s.

A very eulogistic production.

EDWIN's pills to purge melancholy. . . . With an humorous account of Mrs. Siddons's first reception in Dublin. 1788. [See EDWIN, John.]

This "humorous account" is frequently quoted, and is as innocent of humour as can well be imagined.

MRS. GALINDO's letter to Mrs. Siddons: being a circumstantial detail of Mrs. Siddons's life for the last seven years; with several of her letters. London: 1809. 8vo. 5s.

Very scarce. A venomous attack on Mrs. Siddons, in which, among other things, she is circumstantially charged with improper connection with Mr. Galindo, who was a fencing-master. Mrs. Galindo was an actress.

THE life of John Philip Kemble, Esquire, a proprietor, and stage manager of Covent Garden Theatre, interspersed with family and theatrical anecdotes; to which is added strictures on Mrs. Galindo's curious letter to Mrs. Siddons. Second edition. 1809. [See KEMBLE, John Philip.]

DRAMATIC characters of Mrs. Siddons. Edinburgh: 1812. 8vo. 41 pp.

Criticisms by James Ballantine, most of which had appeared in the *Edinburgh Courant*, and were reprinted by the express wish of Mrs. Siddons.

- ✓ MEMOIRS of Mrs. Siddons. Interspersed with anecdotes of authors and actors. By James Boaden, Esq. London: 1827. 2 vols. 8vo. Portrait.

Second edition—London: 1831. 2 vols. 8vo. Portrait. This edition has a preface and eighteen pages of "Supplement" relating to the death of Mrs. Siddons. It is more sought after than the first edition.

- ✓ LIFE of Mrs. Siddons. By Thomas Campbell. London: 1834. 2 vols. 8vo. Portrait.

Another edition—London: 1839. 8vo. Portrait.

RECOLLECTIONS of the past. A series of letters by E. H. M. [See MAIR, E. H.] 1877.

Contains many interesting recollections of Mrs. Siddons, whose granddaughter Mrs. Mair was.

- ✓ THE Kembles. An account of the Kemble family, including the lives of Mrs. Siddons, and her brother John Philip Kemble. By Percy Fitzgerald, M.A., F.S.A. London: n. d. (1871). 2 vols. 8vo. With portraits of Mrs. Siddons, John, Charles, and Stephen Kemble, and of their father and mother; caricatures, autographs, &c.

MRS. SIDDONS. By Mrs. A. Kennard. London: 1887. 8vo.

One of the "Eminent Women Series," published by Messrs. W. H. Allen & Co.

SIMPSON, Arthur.

SECRET memoirs of Madame CATALANI (q.v.). By Arthur Simpson. 1811.

- ✓ SIMPSON, David.

A DISCOURSE on Stage Entertainments. By David Simpson. Birmingham: 1788. 8vo.\*

**SKOTTOWE, Augustine.**

THE life of Shakspeare; enquiries into the originality of his dramatic plots and characters; and essays on the ancient theatres and theatrical usages. By Augustine Skottowe. London: 1824. 2 vols. 8vo.

**SLOPER, William.**

THE tryal of a Cause for Criminal Conversation, between Theophilus Cibber, Gent. plaintiff, and William Sloper, Esq; defendant. 1739. [See CIBBER, Theophilus.]

Cibber, it is said, sold his wife to Sloper, and then brought an action for £5000 against him. The jury showed their opinion of his conduct by a verdict for £10. Mrs. Cibber continued to live with Sloper, and Theo. brought a second action against him for detaining his wife. In this he got £500 damages.

TRYAL of William Sloper Esq. for Criminal Conversation with Mrs. Cibber. 1739. [Ibid.]

FOUR original letters, viz. two from a husband to a gentleman: and two from a husband to a wife. 1739. [Ibid.]

The letters are from T. Cibber to his wife and Sloper. At the end is a note, stating that intimidation had been used to prevent their publication.

A SHORT account of another tryal [between Cibber and Sloper]. (1739.) [Ibid.]

I have seen only a slight allusion to this tract, and cannot tell what the correct title is.

THE comforts of matrimony; exemplified in the memorable case and trial, lately had upon an action brought by Theo—s C—r against — S—, Esq; for Criminal Conversation with the plaintiff's wife. Wherein a true and impartial account is given of the occasion which first began the acquaintance between Mr. C—bb—r's wife and the defendant; how they proceeded in their amour; Mr. C—bb—r's taking his wife from him in the country; his bringing her to Town; her escape from him; and lastly, the trial in the Court of King's Bench, with the evidence that was given on both sides. 1739. [Ibid.]

THE tryals of two causes, between Theophilus Cibber, Gent. plaintiff, and William Sloper, Esq; defendant. The first for Criminal Conversation. The second, for detaining the Plaintiff's wife. 1740. [Ibid.]

**SMITH, Albert** [1816-1860].

The famous "Entertainer."

WHY our Theatres are not supported, with a few words about the Riots at Drury Lane. By Albert Smith. London: 1848. 8vo.\*

I have not seen this; but no doubt one part of it refers to the disgraceful treatment of a company of French actors on 12th June 1848.

PRESS orders, being the opinions of the leading journals on the abolition of newspaper privileges. Edited by Albert Smith. London: 1853. 8vo.\*

**SMITH, C. W.**

THE art of acting. London: n. d. 12mo. 6d.

A little handbook published by Lacy, the theatrical publisher.

**SMITH, Rev. G. C.**

DREADFUL catastrophe. Destruction of the Brunswick Theatre, Wellclose Square. By the Rev. G. C. Smith. (1828.) [See BRUNSWICK THEATRE.]

This tract was published in six parts. The above is the title of the first; the second bore the following title:—

BRUNSWICK Theatre; or the second part of observations on the destruction of the New Brunswick Theatre, Wells Street, Wellclose Square. By the Rev. G. C. Smith. Minister of the London Mariners' Church. (1828.) [Ibid.]

✓ A FULL and accurate account of the destruction of the Brunswick Theatre, with the statements of Rev. G. C. Smith, & Messrs. Wm. & Percy Farren; letters of the Architect; reports of public meetings; and every particular connected with the melancholy event: together with a history of the theatre, from its origin: and of the introduction of theatres in the eastern part of the metropolis. 1828. [Ibid.]

**SMITHFIELD.**

THE Smithfield Rosciad. By the author. London: 1763. 4to.

This is a rather unintelligible production. It criticises the actors, and abuses Thomas Fitzpatrick in passing.

**SMOCK ALLEY THEATRE, DUBLIN.**

A FAMILIAR dialogue between Mr. Crowe and Mr. Alley, two theatrical taylors. 1762. [See DUBLIN.]

**SMOLLETT, Dr. Tobias** [1721-1771].

A SOP in the pan for a physical critick: in a letter to Dr. Sm\*ll\*t. 1759. [See REED, Joseph.]

**SMYTH, Professor William.**

MEMOIR of Mr. Sheridan. 1840. [By William Smyth. See SHERIDAN, R. B.]

✓ **SNOW, William R.**

THE drama on crutches. A satire of the day. By Wm. R. Snow. . . . . London (for the author): 1872. 8vo. 6d.

**SOMERVILLE, Margaret Agnes** [1799-1883].

Miss Somerville, who married Alfred Bunn, made her first appearance at Drury Lane, 9th May 1816. She retired from the stage when comparatively a young woman. Her married life was unhappy.

THE rival roses; addressed to Miss O'NEIL (q.v.) and Miss Somerville. 1819.

MEMOIRS of Miss Somerville; comprising a notice of her private life, with a full and correct review of her dramatic career. Collected from the various public journals, and compiled from authorities, by Allen Fitzallen, Esq. Of the Middle Temple. London: 1819. 8vo.

**SOUTHERNE, Thomas** [1660-1746].

Dramatist; author of "Oroonoko."

AN epistle to Mr. Southerne, from Mr. EL. Fenton. From Kent, Jan. 28. 17<sup>10</sup>/<sub>11</sub>. London: 1711. 8vo. pp. 19.

**SOWDON, —.**

A LETTER to Messieurs Victor and Sowdon, managers of the Theatre Royal (Dublin). 1755. [See VICTOR, Benjamin.]

**SOWERBY, —.**

A SERIES of letters on the late Theatric Festival, interspersed with remarks on some serio-comic pantomimes fresh in the memory. By Mad Tom, "A daring, obstinate enthusiast." 1810. [See COVENT GARDEN THEATRE.]

Attributed to Sowerby.

**SPECTATOR.**

THE spectator of the stage, addressed to the King. No. 1, to be occasionally continued. London: 1800. 8vo. 1s.\*

**SPENCE, James.**

An Edinburgh lawyer, who was secretary for the trustees of the Adelphi Theatre, Edinburgh. For tracts regarding disputes about his position, &c., see EDINBURGH, 1851.

CORRESPONDENCE anent the Adelphi Theatre, Edinburgh, betwixt W. H. Murray, James Spence, and William Black. 1850.

**SPILLER, James** [*died* 1730].

A comedian of great merit, especially famous for his "old men." First appearance, Drury Lane, 1709; last, 31st January 1730.

THE life of Mr. James Spiller, the late famous comedian. In which is interspers'd much of the poetical history of his own times. By George Akerby, Painter. London (Purser): 1729. 8vo. pp. 48 including title and half-title. Portrait. 1s.

A scarce pamphlet.

SPILLER's Jests : or the life and pleasant adventures of the late celebrated comedian Mr. James Spiller; containing his merry jests, diverting songs, and entertaining tales. London (Cook): n. d. (about 1730). 8vo. pp. 48 including title and half title. 1s.

George Daniel's copy had the following MS. note in it:—"Exceedingly rare. 'Spiller's Jests' (viz., his Life with a new title-page) I have never seen in any other collection.—GEORGE DANIEL." The British Museum has a copy.

THE comical adventures of the late Mr. J. Spiller comedian at Epsom, in England. A true humorous tale. To which is added, the pleasant story of Obadiah Mousetrap. Stirling: n. d. 12mo.

**SPOUTER.**

THE sentimental spouter : or, young actor's companion. Containing : I. A treatise on oratory in general, and theatrical acquirements in particular : in which Rules are laid down, and if properly observed, cannot fail to possess the dramatic genius with taste to discern, and judgement to enforce the meaning and conception of his author, with propriety and applause. II. A collection of the most celebrated scenes, speeches and soliloquies, selected from the most admired tragedies and comedies, represented on the English stage. The whole comprising the essence of theatrical delivery, and the beauties of dramatic poetry. London: 1774. 12mo. Frontispiece. 1s. 6d.

THE spouter's new guide, containing all the modern prologues and epilogues; including the celebrated address spoken by Mr. Lewis. To which are added the most approved rules for oratory and acting; addrest to the candidates for theatrical fame of both sexes, by William HENDERSON (q.v.). 1796.

#### STAGE.

LOVE'S Kingdom. A pastoral stage comedy. . . . . as it was written, and since corrected by Richard FLECKNOE (q.v.). With a short treatise of the English stage, &c. by the same author. 1664.

A SHORT view of the immorality and profaneness of the English stage: together with the sense of antiquity upon this argument. By Jeremy Collier, M.A. 1698.

For this and the numerous pamphlets and books caused thereby, see COLLIER, Jeremy.

LETTER to A. H., Esq. concerning the stage. London: 1698. 4to.\*

"A. H." is, I believe, Anthony Hammond.

THE stage condemn'd, and the encouragement given to the immoralities and profaneness of the theatre, by the English schools, universities and pulpits, censur'd. King Charles I. Sundays mask and declaration for sports and pastimes on the Sabbath, largely related and animadverted upon. The arguments of all the authors that have writ in defence of the stage against Mr. Collier, consider'd. And the sense of the Fathers, Councils, Antient philosophers and poets, and of the Greek and Roman States, and of the first Christian Emperours concerning the drama, faithfully deliver'd. Together with the censure of the English State and of several antient and modern divines of the Church of England upon the stage. And remarks on diverse late plays, as also on those presented by the two universities to King Charles I. London. 1698. 8vo.

THE stage acquitted. Being a full answer to Mr. Collier, and the other enemies of the drama. With a vindication of King Charles the Martyr, and the Clergy of the Church of England, from the abuses of a scurrilous book, called, The stage condemned. To which is added, the character of the animadverter, and the Animadversions on Mr. Congreve's answer to Mr. Collier. London (Barnes): 1699. 8vo.

THE unlawfulness of the stage evinced ; or, the immoralities and prophaneness of the theatre exposed. In a series of papers, selected from the most celebrated authors, both antient and modern. Addressed to the inhabitants of the City of Glasgow. Glasgow: n. d. (about 1698). Sm. 8vo.

I have seen only three numbers of eight pages each. They have no title-pages, the title being at the top of the first page of matter. The second and third numbers have not the words "Addressed to the inhabitants of the City of Glasgow."

A REPRESENTATION of the impiety & immorality of the English stage, with reasons for putting a stop thereto: and some questions addrest to those who frequent the play-houses. London (Nutt): 1704. 8vo. pp. 24 including title. L

This work consists chiefly of select profane passages from plays which had appeared since Collier's "Short View" (1698). The third edition—1704, sm. 4to.—differs from the first in the last few pages.

SOME thoughts concerning the stage in a letter to a lady. London (Nutt): 1704. 8vo.

Against the stage. By Josiah Woodward. (*Adv. Bib. Cat.*)

ROSCIUS Anglicanus, or an historical review of the stage: after it had been suppress'd by means of the late unhappy Civil War, begun in 1641, till the time of King Charles the II. Restoration in May 1660. Giving an account of its rise again; of the time and places the governours of both the companies first erected their theatres. The names of the principal actors and actresses, who perform'd in the chiefest plays in each house. With the names of the most taking plays; and modern poets. For the space of 46 years, and during the reign of three Kings, and part of our present Sovereign Lady Queen Anne, from 1660, to 1706. *Non audita narro, sed comperta.* London, printed and sold by H. Playford, at his house in Arundel-street, near the Water-side. 1708. 8vo. Title 1 leaf: To the Reader 1 leaf: pp. 52. [See DOWNES, John]. ✓

✓ THE conduct of the stage consider'd. Being a short historical account of its original, progress, various aspects, and treatment in the Pagan, Jewish and Christian world. Together with the arguments urg'd against it, by learned Heathens, and by Christians, both antient and modern. With short remarks upon the original and pernicious consequences of masquerades. Humbly recommended to the consideration of those who frequent the play-houses. London: 1721. 8vo. 6d.

An attack on the stage.



THE entertainment of the stage, a corrupt and sinful entertainment, contrary to the whole nature of Christian piety, and constantly to be avoided by all sincere Christians. Edinburgh (Davidson): 1727. 8vo.

THE English stage Italianiz'd. By Thomas D'URFEY (q.v.). 1727.

✓ CONSIDERATIONS on the stage, on tragedy, a criticism on King Lear. London: 1731. 8vo.\*

✓ A PROPOSAL for the better regulation of the stage. With some remarks on the state of the theatre among the ancient Greeks and Romans. London (Peele): 1732. 8vo. Title 1 leaf: Dedication 3 leaves: pp. 55. 1s.

Very scarce.

THE stage-mutineers: or, a play-house to be lett. 1733. [See DRURY LANE THEATRE.]

✓ THE usefulness of the stage to Religion, and to Government: shewing the advantage of the drama in all nations since its first institution. With an account of the rise and progress of the play-houses that were put down, and remarks on all the dramatick pieces which have been published and played since the late Act of Parliament for licencing the stage, with the reasons that occasioned it. Also a distinction between the stage and the press, and our present written plays and the drama in its purity, with reflections on the taste of the times, as to ballad operas, pantomimes, dumb-shew, tumbling, dancing, and entertainments. London: 1738. 8vo. Frontispiece. 1s.

THE history of the stage. . . . Together with, the theatrical life of Mr. Colly Cibber. 1742. [See HISTORY.]

STAGE policy detected, or some select pieces of theatrical secret history laid open. London: 1744. 8vo.\*

A GENERAL history of the stage; (more particularly the Irish theatre) from its origin in Greece down to the present time. With the memoirs of most of the principal performers, that have appeared on the Dublin stage, for the last fifty years. With notes, antient, modern, foreign, domestic, serious, comic, moral, merry, historical, and geographical, containing many theatrical anecdotes; also several pieces of poetry, never before published. Collected and digested by W. R. CHETWOOD (q.v.). 1749.

A GUIDE to the stage : or, select instructions and precedents from the best authorities towards forming a polite audience ; with some account of the players, &c. London : 1751. 8vo.

THE present state of the stage in Great-Britain and Ireland. And the theatrical characters of the principal performers, in both kingdoms, impartially considered. London : 1753. 8vo. 1s.

A very valuable work. Its criticisms on the actors of the day are excellent.

AN essay on the stage ; or, the art of acting. A poem. Edinburgh : 1754. 8vo.

Said, in the preface, to be written by a young gentleman, without whose knowledge it is printed by a friend, who signs himself "A Comedian."

- ✓ THE Stage the high road to Hell : being an essay on the pernicious nature of Theatrical entertainments ; shewing them to be at once inconsistent with religion, and subversive of morality. With strictures on the vicious and dissolute characters of the most eminent performers of both sexes. The whole enforced and supported by the best authorities, both antient and modern. London : n. d. (1767). 8vo. 1s. 6d.

ANOTHER High Road to Hell. An essay on the pernicious nature and destructive effects of the modern entertainments from the pulpit. Occasioned by a pamphlet, entitled The Stage the high road to Hell, &c. London : 1767. 8vo. 1s.

- ✓ THEATRICAL entertainments consistent with society, morality, and religion. In a letter to the author of "The stage the high road to Hell." Shewing that writer's arguments to be fallacious, his principles enthusiastic, and his authorities (particularly from the Ancients) misconstrued and perverted. With a counter-dedication to the Rev. Mr. Madan. London : 1768. 8vo.\*

THE lawfulness of the stage, enquired into. By the Rev. John DUNCAN (q.v.). 1787.

THE modern stage exemplified. London : 1788. 4to.\*

A COMPENDIOUS history of the English stage, from the earliest period to the present time. Containing a candid analysis of all dramatic writings, a liberal and impartial criticism on the merits

of theatrical performers, and a sketch of the lives of such as have been eminent in their profession. By Waldron, Dibdin, &c. London: 1800. 12mo.

A compilation. There is an engraved title-page, which reads, "The Curtain, or, An impartial history of the English Stage," and is dated 1797.

A COMPLETE history of the English stage. Introduced by a comparative and comprehensive review of the Asiatic, the Grecian, the Roman, the Spanish, the Italian, the Portugese, the German, the French, and other theatres, and involving biographical tracts and anecdotes, instructive and amusing, concerning a prodigious number of authors, composers, painters, actors, singers, and patrons of dramatic productions in all countries. The whole written, with the assistance of interesting documents, collected in the course of five and thirty years, by Mr. DIBDIN (q.v.). 1800.

THE stage; or, theatrical touchstone. By Pertinax Probe, Esq. 1805.\*

No. 1, price 9d. To be continued every fortnight.

THOUGHTS upon the present condition of the stage, &c. 1808. By the Earl of CARLISLE (q.v.).

THOUGHTS upon the present condition of the stage, and upon the construction of a new theatre. A new edition, with additions. London: 1809. 8vo.\*

THE stage. Vol. i. 1814-15. London: 1815. 8vo. Frontispiece of Kean as Richard II. and vignette.

No. 1, 17th November 1814; No. 22, 13th April 1815. Vol. ii. 1815. Vignette. No. 1, April 20, 1815; No. 21, September 11, 1815.

THE stage. From January to November, 1816. London: 1816. 8vo.

New series. No. 1, 30th December 1815; No. 47, 16th November 1816. 6d. This is vol. iii. of the preceding, and completes the set.

AN impartial view of the stage, from the days of Garrick and Rich to the present period; of the causes of its degenerated and declining state, and shewing the necessity of a reform in the system, as the only means of giving stability to the present property of the two winter theatres. By DRAMATICUS (q.v.). 1816.

THE stage in 1816, a satirical poem. London: 1816. 8vo.\*

**THE British stage, and literary cabinet.** By J. Broughton and J. Pulham, Esqs. London: 1817-22. 5 vols. and two parts of a sixth. 8vo. With illustrations.

A monthly publication. First No., January 1817; last, February 1822. The first three volumes have the editors' names as above stated; the fourth is "By James Broughton," and the fifth "By Thomas Kenrick, Esq." A note on Mr. Lacy's copy of the fifth volume states that it was really edited by James Broughton and James Pulham, both of the East India House. The illustrations were issued both plain and coloured.

**THE stage, a poem, addressed to Mr. Farren; containing strictures on various actors.** By J. BROWN (q.v.). 1819.

**THE modern stage.** A letter to the Hon. George Lamb, M.P. on the decay and degradation of English dramatic literature: with a proposal for the encouragement of composition for the stage, by the legislative protection of new pieces; so that they might be produced in the provincial theatres, or otherwise published, with an adequate reward, independent of the caprice of arbitrary judges. London: 1819. 8vo. 1s.

**THE Stage.** Three dialogues between Mr. Clement and Mr. Mortimer. 1819. 12mo.

R. T. S., No. 112.

For a reply to above, see PLUMPTRE, James

**THE Stage.** 1821. [See DUBLIN.]

**AN essay on the stage:** in which the arguments in its behalf, and those against it, are considered; and its morality, character, and effects illustrated. By Timothy DWIGHT (q.v.). 1824.

**THE biography of the British stage;** being correct narratives of the lives of all the principal actors & actresses, at Drury-Lane, Covent-Garden, the Haymarket, the Lyceum, the Surrey, the Coburg, and the Adelphi theatres. Interspersed with original anecdotes and choice and illustrative poetry. To which is added, a comic poem, entitled "The actress." London: 1824. 12mo. With frontispiece and woodcut portraits through the text. On the title-page is a vignette of Edmund Kean as Richard III.

**THE Stage, or theatrical inquisitor.** Consisting of biographical memoirs of actors and actresses; strictures on the drama; reviews, essays, poetry; dramatic anecdotes, memoranda and chit chat; metropolitan, provincial, foreign and amateur theatricals.

The whole forming a complete critical and biographical illustration of the British stage. London: 1828. 12mo. (Vol. i, August to December 1828.) Portraits.

I fancy no more were published.

THE stage: both before and behind the curtain. By Alfred BUNN (q.v.). 1840.

THE stage. Its present state, and prospects for the future. By James COOKE (q.v.). 1840.

THE stage as it is. By DRAMATICUS (q.v.). 1847.

THE stage: a weekly magazine of generalities, and a special guide to the sights of London: 1 to 14. . . . . London: 1849. 8vo.

No. 1, 24th March 1849; price 1d. No. 14, 7th July 1849. I think these were all that were published.

THE way to the stage; or, how to become an actor and get an engagement. Edinburgh: n. d (1852). 8vo. 2d.

Motto on title—"Advice to persons about to go upon the stage—DON'T!"

"THEIR Majesties' Servants." Annals of the English stage. . . . . By Dr. DORAN (q.v.). 1864.

STAGE reminiscences: being recollections, chiefly personal, of celebrated theatrical and musical performers during the last forty years. By an old stager. 1866. [See MACKINTOSH, Matthew.]

Mackintosh was a master-carpenter in Glasgow.

THE stage of 1871: a review of plays and players. By Hawk's-eye. Author of "Turf Notes." "Prince of Wales's Royal Theatre." "Theatre Royal, Haymarket." "Royal Princess's Theatre." "St. James's Theatre." "Olympic Theatre." "Royalty Theatre." First series. London: n. d. (1872). 8vo. 1s.

THE stage. London: 1874. 4to. With photographic portraits. 2d. weekly.

No. 1, 30th September 1874; No. 7, 11th November 1874.

THE stage: its past and present in relation to fine art. By Henry NEVILLE (q.v.). 1875.

THE Stage, ancient and modern; its tendencies on morals and religion. A lecture by Francis CLOSE (q.v.). 1877.

**THE Stage Directory.** A London and Provincial theatrical advertiser. London: 1880. Folio. 3d. monthly.

No. 1, February 1880; No. 14, March 1881. This was the precursor of the well-known theatrical paper

**THE Stage.** London: 1881 (still appearing). Folio.

No. 1, 25th March 1881, price 1d. At No. 133 (5th October 1883) the price was raised to 2d., at which it remains. The paper is edited by Charles L. Carson.

A NEW history of the English stage from the Restoration to the liberty of the theatres, in connection with the patent houses, from original papers in the Lord Chamberlain's Office, the State Paper Office, and other sources. By Percy FITZGERALD (q.v.). 1882.

**THE Art of the Stage** as set out in Lamb's dramatic essays With a commentary by Percy FITZGERALD (q.v.). 1885.

**THE truth about the Stage.** By Corin. London: 1885. 8vo. 1s.

The nature of the "Truth about the Stage" may be gathered from the fact that on the title-page is the quotation "Something is rotten in the State of Denmark." The author was said to be an old actor named Lind, who occupied a position of trust in the household of the late Charles Reade. His experiences seem to have been very unfortunate, and he appears to consider them as the usual experiences of young actors.

DIPROSE's book of the stage and the players. By John DIPROSE (q.v.). 1876.

### STAGE-PLAYS.

A SHORTE treatise against stage-playes Printed in the yeere of our Lord 1625. Sm. 4to. pp. 28 in fours (including title)—A to D2.

Field's Catalogue (No. 857) notes, "Very rare. Apparently printed at some private press, as there is no printer's name nor place. Only one other copy is known, which is in the late Dr. Burney's collection." A copy is in the Advocates' Library, Edinburgh.

AN ordinance of the Lords and Commons assembled in Parliament, for, the utter suppression and abolishing of all stage-playes. And interludes. With the penalties to be inflicted upon the actors and spectators, herein exprest. Die Veneris 11 Februarii, 1647. Ordered by the Lords assembled in Parliament, that this ordinance for the suppression of stage-playes, shall be forthwith printed and published. Joh. Brown Cler. Parliamentum. Imprinted at London for John Wright at the Kings Head in the old Bayley. 1647. 4to.

Reprinted in Hindley's "Old Book Collector's Miscellany," 1873.

AN ordinance for the Lord Mayor and Justices to suppress stage-plays, interludes, and common playes, and commit the actors to gaole. London: 1647. 4to.\*

STAGE plays justly condemned in a letter to a friend in Scotland.

An 8-page pamphlet, 8vo., with no title-page. Dated "Calvinopoli, January 1720-21."

EXTRACTS from the writings of divers eminent authors, of different religious denominations; and at various periods of time. Representing the evils and pernicious effects of stage plays, and other vain amusements. Sheffield: 1789. 8vo.

The usual collection of strong language.

STAGE plays considered and contrasted with the Bible. Sheffield: 1819. 8vo.

#### ✓ STAGE-PLAYER.

THE stage players complaint. In a pleasant dialogue between Cane of the Fortune, and Reed of the Friars. Deploring their sad and solitary conditions for want of employment. In this heave and contagious time of the Plague in London. London, Printed for Tho: Bates, and are to be sold at his shop in the Old-Bailey. 1641. 4to. With two woodcuts on title-page.

Reprinted in Hindley's "Old Book Collector's Miscellany," Vol. iii. London, 1873, 8vo., from which I have taken the title.

#### STAMMA, Louis.

THE Kellyad: or a critical examination into the merits of Thespis. By Louis Stamma. 1767. [See KELLY, Hugh.]

An attack on Kelly.

#### STANLEY, Edward.

ELMIRA, a dramattick poem; with thoughts on tragedy. By Edward Stanley, B.A. Norwich: 1790. 8vo.

#### STANLEY, Montague [1809-1844].

Was a favourite Scotch actor. He retired from the stage, from conscientious motives, I believe; his last appearance being made at Edinburgh on 28th April 1838, when he played Laertes to the Hamlet of Charles Kean. After leaving the stage he taught elocution, fencing, painting, &c., but latterly devoted himself entirely to painting, at which he became very proficient.

MEMOIR of Montague Stanley, A.R.S.A. By the Rev. D. T. K. Drummond. Edinburgh: 1848. 8vo. With frontispiece.

**STANLEY, William.**

THE rejected addresses ; or, the triumph of the Ale-King. By William Stanley. 1812. [See DRURY LANE THEATRE.]

**STAYLEY, George [1727-about 1780].**

THE life and opinions of an actor. A real history, in two real volumes. By Mr. George Stayley, late of Smock-Alley, comedian. Dublin : 1762. 2 vols. 12mo.

Stayley was a quarrelsome, conceited actor, who was dismissed by Mossop for giving an improper toast on the stage. He was the cause of a riot in Edinburgh in 1767. Lacy, 118.

**STEELE, Mrs. Elizabeth.**

THE memoirs of Mrs. Sophia BADDELEY (q.v.), late of Drury Lane Theatre. By Mrs. Elizabeth Steele. 1787.

These memoirs are said to have been really compiled by A. Bicknell.

**STEELE, Sir Richard [1671-1729].**

Steele's connection with the stage was most intimate. He wrote excellent comedies ; he took a fatherly care of the actors, in his *Tadler* and *Spectator*, and he was a sharer in the Drury Lane license, which he got changed to a patent, from 1714 to 1720, when, from political reasons, it was withdrawn. Steele, however, seems to have been reinstated in 1721. He is said to have sold his share in the patent about 1724, and to have entered into a lawsuit with the managers, which was decided against him in 1726.

A COMPARISON between Cato and Cæsar. By Mr. Steele. 7

A four-page sheet. 4to.

THE drummer. A comedy. [By Joseph ADDISON, q.v.] 1716.

To the second edition (1722) is a preface by Steele declaring Addison to be the author.

THE Theatre. To be continu'd every Tuesday, and Saturday. By Sir John Edgar. London : 1720. Folio.

No. 1, 2d January 1720 ; No. 28, 5th April 1720.

THE Anti-Theatre. By Sir John Falstaffe. London : 1720.\*

I have not seen the "Anti-Theatre," but from Nichols' reprint I believe that fifteen numbers were issued. No. 1, 15th February 1720 ; No. 15, 4th April 1720. Both were reprinted, with other tracts, with this title :—

✓ THE Theatre, by Sir Richard Steele ; to which are added, The Anti-theatre ; The character of Sir John Edgar ; Steele's Case with the Lord Chamberlain ; the Crisis of property, with the



sequel, two Pasquins, &c. &c. Illustrated with literary and historical anecdotes by John Nichols. London: 1791. 8vo.

On the half-title is a medallion portrait of Steele. Another edition—London: 1791. 2 vols. 12mo. This book seems now to be extremely scarce. Some time ago I was anxious to get a copy, but could not get one anywhere. Yet ten years ago I could have got half a dozen copies in Edinburgh alone.

THE state of the case between the Lord-Chamberlain of His Majesty's Houshold, and the Governor of the Royal Company of Comedians. With the opinions of Pemberton, Northey, and Parker, concerning the theatre. By Sir Richard Steele. London (Chetwood): 1720. 8vo. pp. 31.

THE state of the case, between the Lord Chamberlain of His Majesty's Houshold, and Sir Richard Steele, as represented by that Knight. Restated, in vindication of King George, and the Most Noble the Duke of Newcastle. With a true copy of King Charles's Patent, to Sir William D'avenant, for erecting a play-house, &c. London (Applebee): 1720. 8vo. 6d.

THE characters and conduct of Sir John Edgar, call'd by himself sole monarch of the stage in Drury-Lane; and his three deputy-governors. In two letters to Sir John Edgar. London (Smith). 1720. 8vo. 6d.

An attack on Steele chiefly, by his bitter opponent, John Dennis, couched in terms of unmeasured abuse, and full of personalities.

THE characters and conduct of Sir John Edgar, and his three deputy-governours. During the administration of the late separate ministry. In a third and fourth letter to the Knight. With a picture of Sir John, drawn by a pen, exactly after the life. London (Roberts): 1720. 8vo. 6d.

AN answer to a whimsical pamphlet, call'd, The character of Sir John Edgar, &c. Humbly inscrib'd to Sir Tremendous Longinus. Written by Sir John Edgar's baker, mention'd in the 3d Theatre. London (Roberts): 1720. 8vo.

Dedication signed "Timothy Rag." Very scarce.

A DEFENCE of Sir Fopling Flutter, a comedy written by Sir George Etheridge. In which defence is shewn, that Sir Fopling, that merry knight, was rightly compos'd by the knight his father, to answer the ends of Comedy; and that he has been barbarously

and scurrilously attacked by the knight his brother, in the 65th *Spectator*. By which it appears, that the latter knight knows nothing of the nature of comedy. 1722. [See DENNIS, John.]

An attack on Steele, who had criticised "Sir Fopling Flutter" in the *Spectator*. It is of the greatest rarity.

AN epistle to Sir Richard Steele, on his play, call'd, *The Conscious Lovers*. By B. Victor. London (Chetwood): 1722. 8vo. 6d.

A furious attack on Dennis for his pamphlet "A Defence of Sir Fopling Flutter." Second edition. 1722. "Corrected, with the addition of the Epilogue spoken by Mrs. Oldfield, not printed with the *Conscious Lovers*."

REMARKS on a play, call'd, *The Conscious Lovers*, a comedy. By Mr. Dennis. London (Warner): 1723. 8vo.

An attack on Steele and his comedy.

SIR RICHARD STEELE and his new Comedy, called the *Conscious Lovers*, vindicated from the malicious aspersions of Mr. John Dennis. London: 1723. 8vo.\*

THE censor censured; or, the *Conscious Lovers* examin'd: in a dialogue between Sir Dicky Marplot and Jack Freeman. Into which Mr. Dennis is introduced by way of postscript; with some observations on his late Remarks. London: 1723. 8vo. 1s.

STEEVENS, George [1736-1806].

Shakespearean commentator and editor. He is said to have helped Isaac Reed in his work on the "*Biographia Dramatica*."

A LETTER to George Steevens, Esq. containing a critical examination of the papers of Shakspeare; published by Mr. Samuel Ireland. To which are added, extracts from *Vortigern*. By James Boaden, Esq. . . . 1796. [See IRELAND FORGERIES.]

VORTIGERN under consideration; with general remarks on Mr. James Boaden's Letter to George Steevens, Esq. relative to the manuscripts, drawings, seals, &c. ascribed to Shakespeare, and in the possession of Samuel Ireland. 1796. [Ibid.]

A SUPPLEMENTAL apology for the believers in the Shakespeare-papers: being a reply to Mr. Malone's answer, which was early announced, but never published: with a dedication to George Steevens. By George Chalmers. 1799. [Ibid.]

**STEVENS, George Alexander** [*died* 1784].

THE dramatic history of Master Edward, and others. 1763.  
[See SHUTER, Edward.]

Stevens was a noted lecturer.

**STIRLING, Edward** [1807- ]

Mr. Stirling made his first appearance at the Pavilion Theatre in 1829. He was stage-manager of Drury Lane under E. T. Smith, who became lessee in 1852, and under F. B. Chatterton. His wife is the Mrs. Stirling, the famous actress.

OLD Drury Lane; fifty years' recollections of author, actor, and manager. By Edward Stirling. London: 1881. 2 vols. 8vo.

**STRATFORD UPON AVON.**

FOR account of the Jubilee celebration of 1769, see GARRICK, David; for those of 1827 and 1830, see SHAKESPEARE.

STRATFORD theatrical review, and stage reporter. (Stratford-upon-Avon: 1827-28. 12mo.\*)

No. 1, 10th December 1827; No. 10, 8th February 1828.

A TRIBUTE to the Shakespeare Memorial at Stratford-on-Avon. Outlines of a Scheme for reforming the Stage, and elevating the actor's calling to the status of a liberal and legitimate profession. (n. d.) [See CHEVALIER, W. A.]

**STRICTURES.**

CANDID and impartial strictures on the PERFORMERS (q.v.). 1795.

**STUART, Thomas.**

SHAKSPERE's tragedy of Richard III., considered dramatically and historically; and in comparison with Cibber's alteration as at present in use on the stage, in a lecture delivered to the members of the Liverpool Literary, Scientific and Commercial Institution, by Thos. Stuart, of the Theatre Royal. (Liverpool): n. d. (about 1850). 12mo.\*

**STUBBES, Philip.**

THE Anatomie of Abuses: containing, a discoverie, or briefe summarie of such notable vices and imperfections, as now raigne in many countreyes of the World: but (especialle) in a famous Ilande called Ailgna: together, with most fearefull examples of

God's Iudgements, executed vpon the wicked for the same, aswel in Ailgna of late, as in other places, elsewhere. Very Godly, to be reade of all true Christians: but most needefull to be regarded in Englande. Made Dialogue-wise by Phillip Stubbes. Seene and allowed, according to order. . . . . Printed at London, by Richard Iones, 16. August 1583. 8vo. Title 1 leaf: Dedication 3 leaves: Verses and 1st page of "Anatomie" 3 leaves: "Anatomie" 125 leaves: Colophon, &c., 1 leaf. Black letter.

This is the second edition. The first is dated at the bottom of the title-page "1 May 1583." Third edition, October 1584. Other editions, 1585-1595. 4to. Reprinted—Edinburgh: 1836. 8vo.—only 100 copies.

THE second part of the Anatomie of Abuses, conteining The display of corruptions, with a perfect description of such imperfections, blemishes and abuses, as now reigning in euerie degree, require reformation for feare of Gods vengeance to be powred vpon the people and countrie, without speedie repentance and conuersion vnto God: made dialogwise by Phillip Stubbes. . . . . London. Printed by R. W. for William Wright, and are to be sold at his shop ioining to S. Mildreds Church in the Poultrie, being the middle shop in the rowe. 8vo. Black letter.

#### STYLES, John.

AN essay on the character, immoral, and antichristian tendency of the stage. By John Styles. Newport, Isle of Wight: 1806. 12mo.

✓ Second edition—London (Newport printed): 1807. 12mo. Third edition, newly arranged and considerably enlarged—London: 1815. 12mo. Fourth edition—The Stage: its character and influence. Fourth edition, revised—London: 1838. 12mo.

#### SURREY THEATRE.

The Royal Circus was built as a circus in 1782. In 1805 it was burned down; rebuilt 1806. In 1809 Elliston became lessee of the new theatre, now called the Surrey, which was destroyed by fire in 1865, and reopened the same year.

ROYAL Circus epitomized. 1784. [See DIBDIN, Charles.]

THE memoirs of J. DECASTRO (q.v.). In the course of them will be given anecdotes of various eminently distinguished characters, with whom he has been intimate in his peregrinations . . . . accompanied by an analysis of the life of the late Philip Astley, Esq., founder of the Royal Amphitheatre, Westminster-

Bridge; with many of his managerial peculiarities. Also an accompanying history of the Royal Circus, now the Surrey Theatre; and an historical sketch of Sadler's Wells. 1824.

✓ **SUTOR, Alexander.**

AN essay on the stage: in which the arguments in its behalf, and those against it, are considered; and its morality, character, and effects illustrated. By Alexander Sutor, surgeon. Aberdeen: 1820. 12mo.

**SUTTON, Captain, 7th Hussars.**

IMPUNITY of military insolence and licentiousness, exhibited in a correspondence between George Barker, of the Theatre Royal, Drury Lane, and Captain Sutton, of the 7th Hussars, and the Commander in Chief, His Grace the Duke of Wellington. 1845. [See BARKER, George.]

This correspondence relates to a very gross speech of Captain Sutton's regarding Mrs. Barker, which he neither endeavoured to substantiate nor withdrew. Mr. Barker appealed for some redress to Sutton's Colonel, and to the Duke of Wellington, but without result.

**TAILORS.**

THE tailors, or, a tragedy for warm weather; in three acts, as performed at the Theatre Royal Haymarket; to which is added, an account of the fracas at the Theatre, August 15th. London: 1805. 12mo. 6d.\*

A serious riot took place at the Haymarket on 15th August 1805, when a mob of tailors attended to stop the performance of "The Tailors," announced for Dowton's benefit.

THE Devil among the tailors: the dramatic burlesque of the Tailors, with an account of the fracas at the Haymarket theatre. London: 1805. 12mo.\*

**TALLIS, John.**

TALLIS's dramatic magazine, and general theatrical and musical review. London and New York. 1850. 8vo. With steel portraits. 1s. Monthly.

No. 1, November 1850. At No. 9 the name was changed to—

TALLIS's drawing room table book of theatrical portraits, memoirs and anecdotes.

At No. 15, name changed to "Tallis's Shakspeare Gallery of Engravings." Last number issued, No. 34.

**TALMAGE, Rev. J. de Witt.**

THE average theatre By the Rev. J. de Witt Talmage Brooklyn, New York With introductory note by the Rev. William Arnot, Edinburgh. Edinburgh: n. d. (1875). 8vo. 1d.

**TARLTON, Richard** [*died* 1588].

A noted Clown. Sir Richard Baker says of him that he, "for the part called the Clown's part, never had his match, never will have."

TARLTON's jests, and News out of Purgatory: with notes, and some account of the life of Tarlton, by James Orchard Halliwell, Esq. . . . London (Shakespeare Society): 1844. 8vo. Frontispiece.

PAPERS respecting disputes which arose from incidents at the death-bed of Richard Tarlton, the actor, in the year 1588. Now first printed from the original manuscripts. Edited by J. O. Halliwell, Esq., F.R.S. London: printed in the month of July, 1866. 16mo. pp. 31, including title and half-title.

Only 10 copies issued.

**TASKER, Rev. William.**

AN elegy on the death of David GARRICK (q.v.). 1779. (By the Rev. William Tasker.)

**TATLER.**

TATLER, and theatrical mirror. 1834. [See DUBLIN.]

**TATTERSALL, Rev. W. D.**

AN expostulatory letter to the Rev. W. D. Tattersall, A.M. Rector of Westbourne, Sussex, and vicar of Wotton-Underedge, Gloucestershire. In which the bad tendency of the admission of stage amusements, in a religious and moral point of view, is seriously considered. By Rowland HILL (q.v.). 1795.

**TAYLOR, John** (the Water-Poet).

THE true cause of the Watermens suit concerning players, and the reasons that their playing on London side is their extreame hindrances. With a relation how farre that suit was proceeded in, and the occasions that it was not effected. By Iohn Taylor. [Printed on pp. 171-6, Part II. of "All the workes of John Taylor the water-poet." London: 1630. Folio. Reprinted in Hindley's Old Book Collector's Miscellany, vol. ii. London. 1872. 8vo.]

Hindley notes that in all probability this tract was published in 1613. I have not seen the original.

## ✓ TAYLOR, John.

Editor of the *Sun*.

RECORDS of my life; by the late John Taylor, Esquire, author of "Monsieur Tonson." London: 1832. 2 vols. 8vo. Portrait.

These "Records" are full of theatrical information, for Taylor was on intimate terms with actors, authors, and managers for nearly two generations.

## TAYLOR, Tom [1817-1880].

Tom Taylor was one of the most voluminous dramatists of the day; he was an admirable art critic, and was editor of *Punch* from 1874 till his death.

THE theatre in England Some of its shortcomings and possibilities By Tom Taylor, M.A. Reprinted from "The Dark Blue" for August. London: 1871. 8vo.

A judicious lament over the shortcomings of the theatre.

## TAYLOR, William.

Generally known as "Opera" Taylor.

A CONCISE statement of transactions and circumstances respecting the King's Theatre, in the Haymarket. By Mr. Taylor, the proprietor. Together with the official correspondence upon the same subject, between the Rt. Hon. the Lord Chamberlain, and Earl Cholmondeley &c. 1791. [See HER MAJESTY'S THEATRE.]

THE opera glass; exhibiting all the curious proceedings at the King's Theatre; together with the original letters and papers, which have passed between the present proprietors, since the decease of Francis Goold, Esq. joint proprietor with Mr. Taylor in the above property. The whole forms an address to the public. By E. Waters, Esq. Sole executor of Mr. Francis Goold, and principal mortgagee of Mr. Taylor's share in the King's Theatre. 1808. [Ibid.]

Taylor, who had been a clerk in a bank, lent Sheridan, who was at the time connected with the King's Theatre, one thousand pounds, and in some mysterious way contrived to insinuate himself into the ownership of the property. Lord Thurlow declared that "no magnifying power could render his right visible," yet he sold the property.

## TAYLOR, —.

THEATRICAL portraits. By Mr. Taylor. n. d. 4to.\*

I have not seen this, so can form no theories about its date or authorship.

**TEGG, Thomas.**

THE Rise, progress, and termination of the O.P. War, in poetic epistles, or Hudibrastic letters, from Ap Simpkins in Town, to his friend Ap Davies in Wales; including all the best songs, placards, toasts, &c. &c. which were written, exhibited, and given on the occasion; with illustrative notes, by Thomas Tegg. 1810. [See COVENT GARDEN THEATRE.]

**TEMPLETON, William.**

THE strolling player; or, life and adventures of William Templeton. London: 1802. 8vo. 3 vols.

I am uncertain whether this is fiction or fact. Mr. Burnett is strongly of opinion that it is the former; and as no dates are given, and history records nothing of Templeton, he is probably right. Herman, 56s.

**TERRY, Daniel [1789-1829].**

Actor. The friend of Sir Walter Scott, many of whose novels he adapted for the stage. First appearance in London, Haymarket, 20th May 1812. In 1825 Yates and he bought the Adelphi, but after two seasons Terry had to give up the partnership, owing to private embarrassments.

✓ BRITISH theatrical gallery, a collection of whole length portraits, with biographical notices, by D. Terry, Esq. London: 1825. Folio. With 20 portraits, either plain or coloured.

Lacy (with coloured portraits), 47s. 6d.

**LE TEXIER, Mons.**

IDEAS on the opera, offered to the subscribers, creditors, and amateurs of that theatre. By Mr. Le Texier. 1790. [See HER MAJESTY'S THEATRE.]

**THACKERAY, Thomas James.**

✓ ON theatrical emancipation, and the rights of dramatic authors. By Thomas James Thackeray. London. 1832. 8vo.

**THALIA.**

THALIA to Eliza: a poetical epistle from the Comic Muse to the Countess of D—. 1798. [See FARREN, Elizabeth.]

**THEATRE.**

✓ THE Theatre. By Sir John Edgar. 1720. [See STEELE, Richard.]

Reprinted with the "Anti-Theatre," &c., under the editorship of John Nichols, 1791.

THOUGHTS on the present state of the theatres. 1735.\*



AN essay on the theatres : or, the art of acting. In imitation of Horace's Art of Poetry. MS. Never before printed. Printed, London : 1745. 4to, in "The Harleian Miscellany," vol. v.

A COMPANION to the theatre : or a view of our most celebrated dramatic pieces : in which the plan, characters, and incidents of each are particularly explained. Interspers'd with remarks historical, critical and moral. London (Nourse) : 1747. 2 vols. 12mo.

THE British theatre. Containing the lives of the English dramatic poets ; with an account of all their plays. Together with the lives of most of the principal actors, as well as poets. To which is prefixed, a short view of the rise and progress of the English stage. 1750. [See CHETWOOD, W. R.]

OBSERVATIONS on the importance and use of theatres ; their present regulation, and possible improvements. London : 1759. 8vo. 18.

REMARKS upon the present conduct and management of the theatre, with strictures on The Rout, Antony and Cleopatra, and The Guardian. London : 1759.\*

AN essay upon the present state of the theatre in France, England and Italy. With reflections upon dramatic poetry in general, and the characters of the principal authors and performers of those nations. A work absolutely necessary to be read by every lover of theatrical exhibitions. London : 1760. 12mo.\*

A SHORT appeal to men and women of reason, frequenting theatres, balls, &c. Bristol : 1765. 8vo.\*

LUCIFER'S letter to Tersa, capital of Bellicosa, concerning religion and the theatre : offering sage proposals for the improvement of both. Translated from a curious old M.S. very scarce, and humbly presented as a new year's gift to all the learned and pious in Britain. Edinburgh : 1769. 12mo.

An attack on the habits of society, especially in the matter of churches and theatres.

THE theatres. A poetical dissection. By Sir Nicholas Nipclose, Baronet. The second edition. London. 1772. 4to.

Scarce. With vignette, on title, of Garrick treading on writings of Shakespeare, &c., with motto—

"Behold the Muses Roscius sue in vain,  
Taylors & carpenters usurp their reign."

On page 63, the criticism of Covent Garden begins, and is headed by a caricature of Colman, with the lines—

"View Colman in the lap of Mother Shipton  
A better subject Satire never whipt on."

THE British theatre, and the Church of England contrasted, an attempt to show the inconsistency of stage entertainments with the profession of Christianity. Sheffield: n. d. (about 1794). 12mo.\*

THE theatre; or the letters of Candidus, &c. on the performances of the Edinburgh stage, in 1802. With considerable additions by the author. 1802.

A series of critical letters on the performers, which originally appeared in the *Herald and Chronicle*. A supplement was published, entitled—

SUPPLEMENT to the theatre. By Candidus. 1802.

REMARKS on the theatre, and on the late fire at Richmond, in Virginia. York. 1812. 8vo.

THE theatre; or, dramatic and literary mirror. Containing original theatrical essays—literary reviews—theatrical criticisms—original and selected poetry—theatrical anecdotes—Provincial theatres, &c. Embellished with full length portraits, taken expressly for this work. London: 1819. 8vo. Portraits.

No. 1, Saturday, February 20, 1819; No. 23, Saturday, October 30, 1819.

THE theatre. Its injurious influence on the morals of the community; and the consequent obligations of those who make a serious profession of the Gospel, stated and illustrated. Edinburgh: 1820. 12mo.

THE Theatre. 1822-23. [See DUBLIN.]

A SERIOUS address to the frequenters of theatres. London: 1824. 12mo.

In the corner of the title-page is "No. 160," I presume the number of a Tract.

**HISTORICAL** and descriptive accounts of the theatres of London : by Edward Wedlake BRAYLEY (q.v.). 1826.

**THEATRE** versus conventicle; or, the drama attacked and defended: containing Mr. Calvert's letters in defence of the stage, to the Rev. T. Best, of Sheffield; with the subsequent controversy, in the Leeds Independent of 1824. 1826. [See CALVERT, F. B.]

**THE Theatre.** London. 1828. 8vo. (16 pp.) Published weekly.

No. 1, Saturday, October 4, 1828; No. 13, Saturday, December 27, 1828.

**AN** essay on the evil tendency of the theatre. Read before one of the Young Men's Societies in Edinburgh, August 21, 1834. Edinburgh: 1834. 8vo.

Preface initialed "W. C. C."

**THE Theatre:** a discourse on theatrical amusements and dramatic literature, delivered in St. Michael's Church, Bath, on Sunday evening, January VII., 1844. By the Rev. John East, M.A. 1844. [See EAST, Rev. John.]

**THE** theatre, as it is: or, remarks upon a pamphlet, entitled "The Bath theatre vindicated." 1844. [Ibid.]

**THE Theatre.** Observations on a recent pamphlet, entitled "The pulpit justified, and the theatre condemned," by the Rev. John East, M.A., Rector of St. Michael's, Bath: in a letter, addressed and dedicated, by permission, to Thomas Noon Talfourd, Esq. Sergeant at Law, by a visitor. 1844. [Ibid.]

**THE Theatre and the Church;** or Gospel truth to be realized. Woodbridge: 1845. 8vo.

**THE Theatre.** London: 1851. 12mo.\*

I have seen "Nos. 1 to 11" catalogued.

**THE theatre.** 1851-52. [See EDINBURGH.]

**WHAT** is the theatre? By the late Rev. John MACDONALD (q.v.). 1851.

**THE theatre:** its pernicious tendency. By William KEDDIE (q.v.). 1853.

THE theatre: fourteen reasons why we should not go to it. By the late Rev. J. Macdonald, formerly of London and latterly of Calcutta. With an introduction by Rev. W. Clarkson, Ipswich. 1856. [See MACDONALD, Rev. John.]

THE theatre "a religious institution." By the Rev. A. J. BAXTER (q.v.). 1865.

THE theatre: its bearings on morals and religion. 1875. [See DRUMMOND, Robert B.]

✓ THE Theatre. A weekly critical review. London. January 1877 to July 1878. 3 vols. folio. 3d. weekly.

✓ THE Theatre. A monthly review and magazine. New Series. London. August 1878 to December 1879. 3 vols. 8vo. [17 numbers, with two photographic portraits in each, published at 1s.]

✓ THE Theatre. A monthly review of the drama, music, and the fine arts. Edited by Clement Scott. New Series. London. January 1880. 8vo. [Still appearing. Published at 1s. monthly, with photographs and numerous other illustrations.]

This is one of the most valuable of dramatic records. Giving, as it does, the full cast, date of production, &c., of every play of any importance; and giving also admirable portraits of actors, authors, and critics, it is in itself a complete history of the contemporary stage, and will be, to coming generations, a work of priceless value. Sets are, even now, scarce, and bring high prices.

### THEATRIC.

THE theatric Count, a tragic comedy. 1809. [See COVENT GARDEN THEATRE.]

Refers to the "O. P." Riots.

THE theatric squabble. 1733. [See DRURY LANE THEATRE.]

### THEATRICAL.

THEATRICAL portraits. By Mr. TAYLOR (q.v.). n. d.

THEATRICAL correspondence in death. An epistle from Mrs. Oldfield, in the Shades, to Mrs. Br...ceg...dle, upon Earth: containing, a dialogue between the most eminent players in the Shades, upon the late stage desertion. 1743. [See DRURY LANE THEATRE.]

THE case of our present theatrical disputes, fairly stated. In which is contained, a succinct account of the rise, progress and declension of the ancient stage; a comprehensive view of the

management of the Italian, Spanish, French and Dutch theatres, with some free remarks upon our own. Calculated entirely for the use of the public, and wherein, the only method is suggested, that can prevent all future debate. 1743. [Ibid.]

THE theatrical contention. A fable. London: n. d. Folio. 4d.

I have read this, but cannot trace the circumstances to which it refers. I think its date is somewhere about 1752.

REFLECTIONS upon theatrical expression in tragedy. 1755. [See PICKERING, Roger.]

THEATRICAL records: or, an account of English dramatic authors, and their works. London: 1756. 12mo.

A catalogue of authors and their works, apparently founded on Jacob. It is of no real value, but is scarce.

✓ THE theatrical examiner: an enquiry into the merits and demerits of the present English performers in general; the substance of theatric character; public taste; conduct of the managers; advice to young actors; some slight remarks on late productions; with a short consideration on Douglas. London: 1757. 8vo.

A very trenchant criticism upon Garrick, Barry, Mossop, and the other actors of the time.

THE theatrical review: for the year 1757, and beginning of 1758. Containing critical remarks on the principal performers of both the theatres. Together with observations on the dramatic pieces, new, or revived; that have been performed at either house within that period. To which is added, a scale of the comparative merit of the above performers. London: 1758. 8vo. 1s. 6d.

THE theatrical review; or, annals of the drama. Volume the first. London: 1763. 8vo. With portrait of Garrick.

A monthly magazine. No. 1, January; No. 6, June, 1763.

THE theatrical campaign, for MDCCCLXVI. and MDCCCLXVII. Consisting of tragedy, comedy, farce, interlude, pantomime, anecdote, and secret history. London: 1767. 8vo. 1s. 6d.

A criticism on the various plays produced during the season 1766-67.

**THE** Theatrical Alphabet. Containing a catalogue of several hundred Parts (both Mens and Womens) in different Plays and Farces; with the number of Lengths noted that each Part contains, carefully disposed in alphabetical order, and accurately distinguished by initial Letters, denoting whether they are in a Tragedy, Comedy, Opera, Farce, &c. The number of lengths are justly calculated, as they are performed at the Theatres Royal; with a vacancy reserved to insert many more, as they may occur in new Pieces, or otherwise. By John BROWNSMITH (q.v.). 1767.

**THE** theatrical monitor for 1768. 18 numbers.\* (Mentioned by Lowndes.)

**THEATRICAL** entertainments consistent with society, &c. 1768. [See STAGE.]

**THE** theatrical review, or new companion to the playhouse. By a society of gentlemen independent of managerial influence. London: 1772. 2 vols. 12mo.\*

Attributed to John Potter.

**THE** advantages of theatrical entertainments briefly considered. Glasgow. 1772. 8vo.

A satirical defence (!) of the stage.

✓ **THEATRICAL** biography: or, memoirs of the principal performers of the three Theatres Royal.

**DRURY-LANE.**

Mr. Garrick,  
Mr. Barry,  
Mr. Reddish,  
Mr. Aickin,

Mr. King,  
Mr. Moody,  
Mr. Dodd,  
Mr. Love,

Mr. Vernon,  
Mr. Parsons,  
Mr. Baddely.

Mrs. Barry,  
Mrs. Abington,  
Miss Younge,

Miss Hayward,  
Mrs. Baddely,  
Miss Pope,

Mrs. Egerton,  
Mrs. W. Barry,  
Mrs. Jefferies.

**COVENT-GARDEN.**

Mr. Ross,  
Mr. Smith,  
Mr. Savigny,  
Mr. Woodward,

Mr. Yates,  
Mr. Shuter,  
Mr. Dyer,

Mr. Bensley,  
Mr. Mattocks,  
Mr. Clark.

Mrs. Yates,  
Mrs. Mattocks,

Miss Macklin,  
Mrs. Bulkley,

Mrs. Green,  
Mrs. Thompson.

## HAY-MARKET.

Mr. Foote,  
Mr. Weston,Mr. J. Aickin,  
Mr. Didier,

Mr. Davies.

Mrs. Gardner,

Mrs. Jewell,

Mrs. Didier.

Together with critical and impartial remarks on their respective professional merits. London. 1772. 2 vols. 12mo.

Another edition was printed in Dublin, in 2 vols. 12mo., in the same year, with the same title-page, the only differences being in punctuation and in the spelling of the names of Bensley (Bensly) and Mrs. Jewell (Jewel).

THEATRICAL portraits, epigrammatically delineated; wherein the merit and demerit of most of our stage heroes and heroines are excellently painted by some of the best Masters. Inscribed to the performers of both theatres. London. n. d. (about 1775). 4to.

The "epigrams" are not specially brilliant, e.g. :—

## BADDELY.

"Play Frenchmen, Baddely, for that's your plan—  
You make a devil of an Englishman."

On the two Mr. LEWIS's.

"In different paths these actors tread,  
To make the audience feel,  
One does it from his heart and head,  
The other from his heel."

THE theatrical museum. London: 1776.\* (Mentioned by Lowndes.)

THEATRICAL Monopoly: being an address to the public on the present alarming coalition of the managers of the Winter Theatres. London: 1779. 8vo.

THE theatrical review: being remarks on favourite performers. London: 1787. 8vo.\*

THE theatrical remembrancer, containing a complete list of all the dramatic performances in the English language; their several editions, dates, and sizes, and the theatres where they were originally performed: together with an account of those which have been acted and are unpublished, and a catalogue of such Latin plays as have been written by English authors, from the earliest production of the English drama to the end of the year 1787. To which are added notitia dramatica, being a chronological account of events relative to the English stage. 1788.

Generally known as Egerton's Theatrical Remembrancer, it being published by T. & J. EGERTON (q.v.).

THE theatrical guardian. Saturday 19th of March, 1791. No. III. (To be continued weekly.) London. 4to. 6d.

I believe that there were six numbers, but this is the only one I have seen. Said to be by James Fennell.

A NEW theatrical dictionary. Containing an account of all the dramatic pieces that have appeared from the commencement of theatrical exhibitions to the present time. Together with their dates when written or printed, where acted, and occasional remarks on their merits and success. To which is added. An alphabetical catalogue of dramatic writers, with the titles of all the pieces they have written, annexed to each name. And also a short sketch of the rise and progress of the English stage. London: 1792. 12mo.

FOUR theatrical addresses: upon the Providential preservation of His Majesty's life, at Drury-Lane Theatre. Upon the preliminaries of Peace. Upon the opening of the new theatre at Warwick. And a farewell epilogue. Alcester and London: n. d. (about 1802). 8vo.

Very scarce.

THE theatrical repertory. Containing criticisms on the performances which were represented at Drury-Lane and Covent-Garden Theatres, during the season 1801-2. With occasional observations on other places of public entertainment. London: n. d. (1802). 8vo. 6s.

Published at first weekly as "The Theatrical Repertory; or, Weekly Rosciad." It reached 28 numbers, the last four being published at irregular intervals, and the second title, "Weekly Rosciad," being dropped. Lacy, 5s.

THE Theatrical Inquisitor; or, an enquiry into what two worthy managers have promised, and what performed. Dedicated to the said managers; . . . 1804. [See MANCHESTER.]

THE theatrical review. London: 1807. 8vo.\*

I believe there were only three numbers published.

THE theatrical speaker, or an elucidation of the whole science of acting. London: 1807. 12mo. Frontispiece.\*

THE fashionable world reformed; being reflections on theatrical representations, &c. By Philokosmos. London: 1807. 8vo. 4s. 6d.\*



THE theatrical banquet ; or, the actor's budget : consisting of monologues, prologues, addresses, tales, &c. &c. serious and comic ; together with Collins's Evening brush, and a rare and genuine collection of theatrical anecdotes, comic songs, &c. &c. By W. OXBERRY (q.v.). 1809.

THE theatrical inquisitor ; or, literary mirror. By Cerberus. . . . Embellished with superb engravings. London : 1812-21. 8vo. 16 vols. With portraits. 1 vol. no portraits.

Afterwards called "The Theatrical Inquisitor, and Monthly Mirror." No. 1, September 1812. Vol. xvi. ends June 1820. New series, 1 vol. July 1820 to November 1820. No illustrations. The title is, "The Theatrical Inquisitor, from July to January. New series. London : 1821." Lacy, 16 vols., 1812-20, £7, 10s.

THE monthly theatrical reporter, or, literary mirror. By T. Dutton, A.M. Embellished with superb engravings. London : 1814-15. 8vo.

No. 1, October 1814 ; No. 10, July 1815.

THE budget, or a collection of letters which recently appeared in the public prints on theatrical amusements. To which is added The stage, a familiar epistle in mock verse. By Quisnam ? Cork : 1815. 8vo.

A reprint of correspondence which appeared in some of the Cork papers for and against the stage. The "familiar epistle" is addressed to the *Cork Advertiser*.

THE theatrical gazette. London : 1815-16. 8vo.

4 pp. 8vo. Published daily at 2d., containing the cast of the play for that night, with a synopsis of its plot. One was published for Covent Garden and one for Drury Lane. There is no date, nor hint of date, on the numbers I have seen, but they are obviously for the season of 1815-16.

VOL. i. No. 1 of the Theatrical Gazette : or, nightly reflector. Of the Theatres Royal Covent-Garden and Drury-Lane. [London : 1818.] 8vo.

I have seen only this one number, which has the bill for 7th September 1818.

THEATRICAL amusements ; or, a dialogue between Mr. Clement and Mr. Mortimer in which the present state of the stage is fully considered. London : n. d. (about 1819). 8vo. pp. 8. 1d.

A tract (No. 542) of the Religious Tract Society. On the title-page is an engraving (!) of "Mortimer reading the inscription on the wall," the said inscription being a ticket at a theatre door, "The way to the Pit."

TESTIMONIES of pagans, of infidels, of christian fathers, of councils, of states and sovereigns, and of members of the church of England, on the nature and tendency of theatrical amusements. By a clergyman. (Second edition, enlarged.) Sheffield: 1819. 8vo.

THEATRICAL amusements!!! Edinburgh: 1821. 12mo.

The second title is "Testimonies on the nature and tendency of theatrical amusements." The pamphlet is, of course, vehemently antagonistic to the stage, yet one of the two mottoes on the title-page is a quotation from Shakespeare!

THE theatrical observer. London: 1821. 12mo.

The first volume of this long-lived paper was a small shabby-looking 12mo. No. 1, 24th September 1821; No. 35, 2d November 1821. Published daily at 1d. In the second volume the size was increased, and the title was:—

THE theatrical observer, and daily bills of the play. London: 1822. 8vo.

No. 1, 3d November 1821. This paper existed till the year 1876, the last number issued being, I believe, No. 16,950, which bears the date 31st August 1876. Lacy—from 1821 to 1850 (76 vols.)—£12, 12s.

THE theatrical observer. 1821. [See DUBLIN.]

THE theatrical guide: or daily chronicle of public amusements. London: 1822. 12mo. 1d.

I have seen only No. 4, Friday, October 4, 1822.

THE theatrical looker-on. 1822-23. [See BIRMINGHAM.]

THE theatrical examiner; or, critical remarks on the daily performances, with the bills of the play. London: 1823. 8vo.

Vol. i. No. 86, Tuesday, July 29, 1823; No. 137, Friday, September 26, 1823. Vol. ii. No. 1, Wednesday, October 1, 1823. Vol. vi. No. 124, Monday, February 25, 1828. I have seen these numbers.

THE theatrical note-book. 1824. [See BIRMINGHAM.]

A NOSTRUM for theatrical insipidity; or the legitimate drama, versus horror and hobgoblinism; a satiric poem, (in length 944 lines,) with explanatory notes. By Thomas HERBERT (q.v.). (1826.)

OXBERRY's theatrical inquisitor. 1828. [See OXBERRY, W.]

THE theatrical visitor. 1835. [See GLASGOW.]

THE theatrical register, and general amusement guide. London: 1838. 8vo. (*Published weekly at 1d.*) With woodcuts.

No. 1, 22d September; No. 5, October 29, 1838.

THE theatrical journal, and stranger's guide. London: 1839. 8vo. 1½d. weekly.

I believe that No. 1 was dated Saturday, 21st December 1839, but I have seen no earlier number than 68, 3d April 1841. The last number was, I believe, No. 1740, Vol. xxxiv., 16th April 1873. The title was changed to—

THE theatrical journal A weekly record of the English drama. London. 8vo.

Lacy—1839 to 1869—43s. U.S.A. — Vol. 24 562

THE theatrical times. A weekly magazine of Thespian biography, original dramatic essays, Provincial, Continental, American, Metropolitan theatricals; a complete record of public amusements, with original portraits of eminent living actors. London: 1847-49. 8vo.

I have seen three volumes and a few numbers.

THE theatrical programme and entr'acte. (London: 1849. 8vo.)\*

PROCEEDINGS at the fourth anniversary festival of the General Theatrical Fund, held at the London Tavern, Bishopgate Street, on Monday, May 21, 1849. Charles Kean, Esq. in the chair. London: 1849. 12mo.

LETTERS from a theatrical scene-painter. Printed by desire. n. p. (London): 1859. 8vo.

Criticisms on some of the minor theatres.

THEATRICAL and musical review An independent journal of criticism. London: 1868. 4to. 2d. weekly.

No. 1, Thursday, October 1, 1868; No. 7, Thursday, November 12, 1868.

THEATRICAL portraits; or the days of Shakespeare, Betterton, Garrick, and Kemble. By Walter DONALDSON (q.v.). 1870.

THE theatrical and musical guide. London: 1884. 4to.

No. 1, November 1884. This guide, which is still appearing, I believe, contains the programmes of the principal London theatres, and is presented gratuitously to clubs, hotels, restaurants, &c.

IMPORTANT theatrical facts. Price one penny.

A four-page sheet, with remarks on the Coburg Theatre, Gattie, Rede, Liston, Kean, &c.

THE theatrical rod! A weekly journal of the stage, literature, and general amusement. 8vo. No. 1. (n. d.) Price 2d.

**THEOBALD, Lewis** [*died* 1744].

The Shakespearean commentator whose superiority in that respect to Pope earned for him the Throne of Dulness in the first edition of "The Dunciad."

THE life and character of Marcus Portius Cato Uticensis: collected from Plutarch in the Greek, and from Lucan, Salust, Lucius Florus, and other authors in the Latin tongue. Design'd for the readers of Cato, a tragedy. 1713. [See ADDISON, Joseph.]

A COMPLETE key to the last new farce The what d'ye call it. To which is prefix'd a hypercritical preface on the nature of burlesque, and the poets design. 1715. [Attributed to Theobald and Griffin, the actor. See GAY, John.]

**THESPIA.**

POEMS to Thespia. Exeter: 1781. 8vo.

**THESPIAD.**

THE Thespiad, a poem in answer to the author of six Familiar epistles addressed to F. Jones, Esq. patentee of the Theatre Royal, Dublin &c. on the present state of the Irish stage; in which the comparative merits of the London and Dublin players are depicted. 1804. [See CROKER, John Wilson.]

Lacy, 1s. 6d.

THE Thespiad. London: 1809. 8vo. 2s. 6d.

Poetical criticisms on Mrs. Siddons, Kemble, Cooke, Pope, &c., &c.

**THESPIAN.**

THE new Thespian oracle; containing original strictures on oratory and acting. And a select collection of all the modern prologues, and epilogues, spoken at the Royal and private theatres. London: 1791. 12mo. Frontispiece. 6d.

✓ THE Thespian magazine and literary repository. London: 1792-94. 8vo. With portraits and views.

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No. 1, June 1792. In Reed's catalogue there are mentioned 4 vols. and sundry Nos. Along with it, "A complete history of the drama, from the earliest periods to the present time. By Censor dramaticus. London. 1793. 8vo."

THE Thespian mirror, or poetical strictures; on the professional characters of Mr. Cooke, Mr. Ward, Mrs. Powell, Mr. Bates, Mrs. Taylor, Miss Cornely's Mr. Banks, Mr. Harding, Mrs. Banks, Mr. Grist, Mr. Richardson, Miss Daniels, Mr. Tyrrel, Mr. Davis, Mrs. Cornely's Mr. Barrett, Mr. Francis, Mr. Clegg,

and Mr. Ryley. Of the Theatres Royal, Manchester, Liverpool, and Chester. By C. Censor. 1793. [See MANCHESTER.]

THE Thespian dictionary; or, dramatic biography of the eighteenth century; containing sketches of the lives, productions, &c. of all the principal managers, dramatists, composers, commentators, actors, and actresses, of the United Kingdom: interspersed with several original anecdotes; and forming a concise history of the English stage. London: 1802. 8vo. With seven portraits.

- ✓ THE Thespian dictionary; or, dramatic biography of the present age; containing sketches of the lives, lists of the productions, various merits, &c. &c. of all the principal dramatists, composers, commentators, managers, actors and actresses, of the United Kingdom: interspersed with numerous original anecdotes, forming a complete modern history of the English stage. Second edition, with considerable improvements and additions. Illustrated by twenty-two elegant engravings. London: 1805. 12mo. Twenty-two portraits.

Herman (with proofs of the portraits), 34s.

THE Thespian review; an examination of the merits and demerits of the performers on the Manchester stage. Pro and Con. 1806. [See MANCHESTER.]

THE Thespian preceptor; or, a full display of the scenic art: including ample and easy instructions for treading the stage, using proper action, modulating the voice, and expressing the several dramatic passions: illustrated by examples from our most approved ancient and modern dramatists; and calculated not only for the improvement of all lovers of the stage, actors and actresses, but likewise of public orators, readers, and visitors of the Theatres Royal. London: 1811. 12mo. 2s. 6d.

THE Thespian censor; or, weekly dramatic journal. 1818. [See EDINBURGH.]

THE Thespian. 1823. [See BRISTOL.]

THE Thespian, and dramatic record, a journal especially designed to promote the interests of the British stage. London: 1857. 8vo.

Published weekly at 1d., with woodcut portraits. No. 1, April 29, 1857; No. 15, August 5, 1857.

### THESPIS.

THESPIS: or, a critical examination into the merits of all the principal performers belonging to Drury-Lane theatre. 1776. [See KELLY, Hugh.]

**THESPIA**: or, a critical examination into the merits of all the principal performers belonging to Covent-Garden theatre. Book the second. 1767. [Ibid.]

**ANTI-THESPIA**, or, a vindication of the principal performers at Drury Lane Theatre. 1767. [Ibid.]

**THE Kellyad**: or a critical examination into the merits of Thespia. By Louis Stamma. 1767. [Ibid.]

**THE rescue**, or Thespian scourge; being a critical enquiry into the merits of . . . Thespia. By John BROWNSMITH (q.v.). 1767.

#### **THEW, William.**

**POEMS** on various subjects, chiefly theatrical. By William Thew. To which is prefixed, a life of the author. London: 1825. 8vo. Portrait of Thew.

The Life is one of the most wildly eccentric even of theatrical productions. Mr. Thew had a furious stammer, but got it cured in order that he might be the greatest actor that ever lived! His ruling passion was to play against John P. Kemble for 100 guineas. If I were to express my candid opinion, I should say Mr. Thew was a lunatic.

#### **THIRD THEATRE.**

**THOUGHTS** upon the present condition of the stage, and upon the construction of a new theatre. 1808. [See the Earl of CARLISLE.]

The project of a third theatre was much discussed. A bill was introduced into Parliament, but, owing to the exertions of Mr. Whitbread, did not pass.

**ACCOUNT** of the proceedings before His Majesty's most Hon. Privy Council, upon a petition for a third theatre in the metropolis; with the arguments of counsel, and copies of all the petitions and documents. London: 1810. 8vo.

Field notes that this is "Unpublished and very scarce."

**THIRD Theatre.** The argument of Randle Jackson, Esq. before the Lords of the Privy Council, on behalf of the trustees, new renters, and other parties interested in the late Theatre Royal, Drury Lane (as taken in short hand) with copies of the petition to His Majesty for a charter to erect a Third Theatre in the metropolis, and of the petition presented by the trustees and new renters of the late Theatre, against the granting the same. Published by the order of the Committee of new renters. London: 1810. 8vo.\*

DRAMATIC emancipation, or strictures on the state of the theatres, and the consequent degeneration of the drama; on the partiality and injustice of the London managers; on many theatrical regulations; and on the regulations on the Continent for the security of literary and dramatic property. Particularly deserving the attention of the subscribers for a third theatre. By James LAWRENCE (q.v.). 1813.

Against the monopoly of the patent houses.

**THIRLWALL, Thomas.**

ROYALTY Theatre. A solemn protest against the revival of scenic exhibitions and interludes, at the Royalty Theatre; containing remarks on Pizarro, the Stranger, and John Bull; with a postscript. By the Rev. Tho. Thirlwall, M.A. A member of the Society for the Suppression of Vice. London: n. d. (1803). 8vo.

Headed "A second edition. Price Sixpence. Oct. 17, 1803." The third edition (1805) was as above down to "postscript." Thence it read: "To which is prefixed, a review of the conduct of the stage in general, and the expediency and lawfulness of dramatic entertainments."

A FEW observations in defence of the Royalty Theatre, and on the intolerant censure of the Rev. Thomas Thirlwall. By John PERCIVAL (q.v.). 1804.

**THOMSON, Alexander.**

THE British Parnassus, at the close of the eighteenth century; a poem, in four cantos, by Alexander Thomson, author of Whist, The paradise of taste, and The pictures of poetry. Edinburgh: 1801. 4to.

A poetical criticism on the dramatic authors of the period.

**THOMSON, Rev. Andrew.**

THE sin and danger of being "Lovers of Pleasure more than Lovers of God" stated and illustrated in two discourses on 2 Timothy iii. 4. By the Rev. Andrew Thomson, A.M. minister of St. George's, Edinburgh. Edinburgh: 1818. 12mo.

**THOMSON, James [1700-1748].**

A POEM to the memory of Mr. CONGREVE (q.v.). 1729.

Attributed to James Thomson.

A CRITICISM on the new *Sophonisba*, a tragedy. As it is acted at the Theatre-Royal in Drury-Lane. London (Cogan): 1730. 8vo.

A very bitter attack on Thomson. "*Sophonisba*" was produced at Drury Lane on 28th February 1730.

A DEFENCE of the new *Sophonisba*, a tragedy. In answer to a criticism on that play. By a friend of the author's. London (Cogan): 1730. 8vo. 6d.

THE history of the life and reign of the valiant Prince Edward, afterwards King Edward the First of England, son to King Henry the Third; and his Princess Eleonora. On which history, is founded a play, written by Mr. Thomson, call'd, *Edward and Eleonora*; now in rehearsal at the Theatre in Covent-Garden. Extracted from the best historians. With a geographical description of that Prince's expedition to the Holy-Land, &c. London: 1739. 8vo. 6d.

This tragedy was the second play prohibited under the Licensing Act. It was announced for 29th March 1739, but forbidden. [See also BROOKE, Henry.]

#### THOMSON, James.

A BRIEF narrative of the opening, and sudden destruction of the Royal Brunswick Theatre, in a letter from Percy Farren, stage-manager of the late establishment. To which is subjoined, the new musical farce of *An uncle too many*; by James Thomson. Never performed but on the only two evenings the Brunswick Theatre was open, Monday 25th, and Tuesday 26th of February, 1828. 1828. [See BRUNSWICK THEATRE.]

#### THORNELL, J. Higden.

THE bill of the play. An illustrated record of the chief dramas, plays, operas bouffe, etc., produced or revived during the year 1881. With a short story of the plot, a critical analysis of the piece and the actors, and the full cast, and date of production. With numerous illustrations by Hal Ludlow. Edited by J. Higden Thornell. London: n. d. (1882). 8vo. 1s. Illustrated.

#### THORNTON, Bonnell.

THE actor. Addressed to Bonnell Thornton, Esq. By R. LLOYD (q.v.). 1764.



**THREIPLAND, Stewart.**

LETTERS respecting the performances at the Theatre Royal, Edinburgh, originally addressed to the editor of the Scots Chronicle, under the signature of Timothy Plain, and published in that paper during the years 1797, 1798, 1799, and 1800. 1800. [See EDINBURGH.]

Letters said to have been written by Stewart Threipland, advocate.

**TOBIN, John [1770-1804].**

Dramatic author. His "Honeymoon" still holds the stage.

MEMOIRS of Mr. John Tobin, author of *The Honeymoon*. With a selection from his unpublished writings. By Miss Benger, author of *Memoirs of Mrs. Elizabeth Hamilton*. London: 1820. 8vo.

**TOMLINS, Frederick Guest [1804-1867].**

Mr. Tomlins was an eminent dramatic critic and journalist.

MAJOR and minor theatres. A concise view of the question, as regards the public, the patentees, and the profession, with remarks on the decline of the drama, and the means of its restoration. To which is added the petition now lying for signature. By one of the public. London: 1832. 8vo. 4d.

By F. G. Tomlins. Against the monopolies.

THE past and present state of dramatic art and literature; addressed to authors, actors, managers, and the admirers of the old English drama. London: 1839. 8vo. 1s.

By Tomlins.

A BRIEF view of the English drama, from the earliest period to the present time: with suggestions for elevating the present condition of the art, and of its professors. By F. G. Tomlins . . . London: 1840. 8vo.

THE nature and state of the English drama. A lecture delivered at a meeting of the Syncretic Association, at the Gallery of British Artists, Suffolk Street, on Thursday, January 28th, 1841. By F. G. Tomlins, etc. London: 1841. 12mo.

THE relative value of the acted and the unacted drama. A lecture delivered at a meeting of the Syncretic Association, Suffolk Street Gallery, on Thursday, March 4th, 1841. By F. G. Tomlins, . . . . . (Reprinted from the *Monthly Magazine* for April.) London: n. d. (1841). 8vo. 6d.

**TOM TYLER.**

**TOM TYLER** and his wife, an excellent old play, as it was printed and acted about a hundred years ago; together with an exact catalogue of all the plays that were ever yet printed. London: 1661. 4to. B. L.\*

**TOTTENHAM COURT ROAD THEATRE.**

**DRAMATIC rights:** or, private theatricals, and pic-nic suppers, justified by fair argument. With a few whip-syllabubs for the editors of newspapers. By W. CUTSPEAR (q.v.). 1802.

A defence of the plan for a private theatre in Tottenham Court Road.

**TOUCHSTONE.**

**THE touch-stone:** or, historical, critical, political, philosophical, and theological essays on the reigning diversions of the Town. Design'd for the improvement of all authors, spectators, and actors of operas, plays, and masquerades. In which every thing antique, or modern, relating to musick, poetry, dancing, pantomimes, chorusses, cat-calls, audiences, judges, criticks, balls, ridottos, assemblies, new oratory, circus, bear-garden, gladiators, prize-fighters, Italian strolers, mountebank stages, cock-pits, puppet-shews, fairs, and publick auctions, is occasionally handled. By a person of some taste and some quality. With a preface, giving an account of the author and the work. London: 1728. 12mo.

Dedication signed "A. Primcock."

**TRISTRAM, William Outram.**

**THE college for critics** (a few facts on a new foundation). By William Outram Tristram (author of "Julian Trevor"), one of the founders. n. p., n. d. (London: 1883). Sm. 8vo. pp. 32. 6d.

I presume Mr. Tristram is the gentleman who is author of the drama of "The Red Lamp," produced under Mr. Beerbohm Tree's management at the Comedy Theatre on 20th April 1887. The above pamphlet is apparently a satire on dramatic critics. I fancy it must have been privately printed.

**TUNER.**

**THE tuner.** London: 1754. 8vo. With etched frontispiece. 1s.

A review of matters political, literary, artistic, dramatic, &c. The title is derived from a slang use of the word "tune," explained in the preface. Five numbers were published; the author was Paul Hiffernan. No. 1 is dated 21st January 1754; No. 5, 5th November 1755.

**TURNER, T.**

REPORT of the proceedings against T. Turner and others, for a conspiracy and riot at the Theatre Royal. Liverpool. 1810. [See LIVERPOOL.]

**UNDER THE CLOCK.**

UNDER the Clock. A weekly journal for playgoers. London : 1884-85. 4to. Illustrated.

No. 1, 30th January 1884. The last number I have seen is that for 24th January 1885, No. 52. I believe no more were issued. The price was 1d. weekly up to No. 13; from No. 14 onwards it was 2d.

**UPTON, John.**

REMARKS on three plays of Benjamin Jonson. viz., Volpone, or The fox : Epicoene, or The silent woman : and The Alchemist. London : 1749. 8vo.\*

**VANBRUGH, Sir John** [*died 1726*].

A SHORT vindication of the Relapse and the Provok'd Wife, from immorality and prophaneness. By the author. 1698. [See COLLIER, Jeremy.]

Vanbrugh's comedies were specially indecent, and were singled out for censure justly by Jeremy Collier.

A DEFENCE of the Short view of the profaneness and immorality of the English stage, &c. Being a reply to Mr. Congreve's Amendments, &c. and to the Vindication of the author of the Relapse. By Jeremy Collier. 1699. [Ibid.]

A LETTER from several members of the Society for Reformation of Manners. To the Most Reverend Father in God Thomas by Divine Providence, Lord Arch-Bishop of Canterbury. London : 1704. 4to.

A four-page sheet with no title-page, dated 10th December 1704. It is an attack on Vanbrugh, protesting against his being appointed manager of the new theatre in the Haymarket, on account of the notorious indecency and profanity of his plays, which are illustrated by quotations.

A JOURNEY to London. Being part of a comedy written by the late Sir John Vanbrugh, Knt. and printed after his own copy : which (since his decease) has been made an intire play, by Mr. Cibber, and call'd The provok'd husband, &c. 1728. [See CIBBER, Colley.]

"The Provok'd Husband," by Vanbrugh and Cibber, was produced at Drury Lane, January 10, 1728, and was very successful. This tract shows how much of the play was written by Vanbrugh.

REFLECTIONS on the principal characters in the Provoked Husband. 1728. [Ibid.]

**VANDENHOFF, George.**

Actor; son of John Vandenhoff, the tragedian.

DRAMATIC reminiscences; or, actors and actresses in England and America. By George Vandenhoff. Edited, with preface, by Henry Seymour Carleton. London: 1860. 12mo.

**VAN DYK, Harry Stoe.**

THEATRICAL portraits; with other poems: by Harry Stoe Van Dyk. London: 1822. 12mo.

Contains poems regarding Kean, Charles Kemble, Liston, Munden, Emery, Mathews, Macready, Young, and others.

**VAUGHAN, Thomas.**

THE retort. By Thomas Vaughan. London: 1761. 4to.\*

I have not seen this, but understand it to refer to the *Rosciad*. Vaughan is said to have been the original of Dangle in "The Critic."

**VAUXHALL.**

THE Vauxhall affray; or, the Macaronies defeated: being a compilation of all the letters, squibs, &c. on both sides of that dispute. With an introductory dedication to the Hon. Tho. Lyttleton, Esq; The second edition. London: 1773. 8vo. pp. 87, including title.

Mrs. Hartley, the actress, being at Vauxhall one evening, accompanied by, among others, the well-known Rev. Mr. Bate, conceived herself insulted by the stares of a party of Macaronies. The reverend gentleman seems to have been the most courageous of her champions, and a challenge passed between him and one of the offending beaux. On the latter's discovering that his opponent was a clergyman, he withdrew from the proposed encounter; but, by some means, a fistic encounter was arranged between Mr. Bate and a supposed fellow-Captain of his opponent's, which was claimed as a victory by both sides. Ultimately it appeared that the supposed Captain was only a servant, which was a terrible insult to the clerical "bruiser." The correspondence, here reprinted, was of the most vigorous description. There are other pamphlets on the subject, but I do not know anything of them.

✓ **VEDDER, Paul.**

THE playgoers' pocket book. The dramatic year, 1886. With descriptions and illustrations of all the most important new plays of the year; copies of many of the play-bills, and a record of dramatic events. Compiled by Paul Vedder. London: n. d. (1887). 12mo. With 9 illustrations. 1s.

**VEIL, Sir Thomas de.**

A SERIO-COMIC apology for part of the life of Mr. Theophilus CIBBER (q.v.). Written by himself. In which is contained, a prologue, an epilogue, and a poem, wrote on the play of Romeo and Juliet being first revived in 1744; also some addresses to the publick, on different occasions; likewise original letters that passed between the late Sir Thomas De Veil, and Mr. Theo. Cibber, (relating to the stage-act) on a stop being put to the playing at the Hay-Market. 1748.

**VESTRIS, Armand.**

THE Vestriad, a poem: by Hans Busk, Esq. . . . London: 1819. 8vo. Three illustrations.

A satire on, I presume, *Armand Vestris*, the dancer.

**VESTRIS, Eliza Lucy [1797-1856].**

Wife, first of Armand Vestris, then of Charles James Mathews. Her first appearance on the English stage was on 19th February 1820, at Drury Lane. She managed, in turn, the Olympic, Covent Garden, and the Lyceum, and during her management introduced most valuable improvements in stage-setting, &c. She was a charming actress and singer.

JOHN DUNCOMBE's edition. *Memoirs of the life, public and private adventures of Madame Vestris; formerly of the Theatre Royal San Carlos; and now of the Theatres Royal Drury Lane & Covent Garden.* With interesting and curious anecdotes of celebrated and distinguished characters in the fashionable world. Detailing an interesting variety of singularly curious and amusing scenes, as performed before and behind the curtain, both in public and private life, "at home" and abroad. Dedicated to the King. Embellished with portraits, and curious coloured plates. London: n. d. (1826). 12mo. With portrait and 5 coloured plates.

MEMOIRS of the public and private life, amorous adventures and wonderful exploits of Madame V . . . . the female Giovanni, Macheath, and Don Juan of the present day. Including numerous interesting and curious anecdotes of celebrated and distinguished characters in the fashionable world. London: n. d. (1830). 8vo. Portrait.

MEMOIRS of the life of Madame Vestris, of the Theatres Royal Drury Lane and Covent Garden. Illustrated with numerous curious anecdotes. n. p. (London). 1830. 8vo. 72 pp. Privately printed.

All of these are of the class usually described as "curious."

THE management of Covent Garden Theatre vindicated from the attack of an anonymous critic, in a letter to the editor of the "Cambridge Advertiser." By James Orchard Halliwell, Esq. 1841. [See COVENT GARDEN THEATRE.]

Not printed for sale. In answer to an attack on his critical opinions. The attack was entitled "Madame Vestris and the National Theatre," and attacked Madame Vestris.

VICTOR, Benjamin [*died 1778*].

This excellent dramatic historian was sub-manager and treasurer, first at Dublin, then at Drury Lane.

AN epistle to Sir Richard STEELE (q.v.), on the Conscious Lovers. By B. Victor. 1722.

MEMOIRS of the life of Barton Booth, Esq; with his character. To which are added several poetical pieces, written by himself, viz. Translations from Horace, Songs, Odes, &c. To which is likewise annex'd, the case of Mr. Booth's last illness, and what was observ'd (particularly with regard to the quick-silver found in his intestines) upon opening of his body, in the presence of Sir Hans Sloan, by Mr. Alexander Small, surgeon. Publish'd by an intimate acquaintance of Mr. Booth, by consent of his widow. 1733. [See BOOTH, Barton.]

By Benjamin Victor.

A LETTER to Messieurs Victor and Sowdon, managers of the Theatre-Royal. Dublin: 1755. 8vo.

A general criticism. It specially alludes, however, to the production of "Mahomet," which caused so much party feeling.

MRS. BEAUCLERK's letters to Mr. Sheridan and Mr. Victor, with their answers. To which is prefixed, an occasional prologue, spoken by Mr. King the first night of her appearing on the stage. 1758. [See BEAUCLERK, Mrs. D. J.]

THE history of the theatres of London and Dublin, from the year 1730 to the present time. To which is added, an annual register of all the plays, &c. performed at the Theatres-Royal in London, from the year 1712. With occasional notes and anecdotes, by Mr. Victor, late one of the managers of the Theatre-Royal in Dublin. London: 1761. 2 vols. 12mo.

A third volume was added in 1771, with the following title-page:—

THE history of the theatres of London, from the year 1760 to the present time. Being a continuation of the annual register of

all the new tragedies, comedies, farces, pantomimes, &c. that have been performed within that period. With occasional notes and anecdotes. By Mr. Victor, author of the two former volumes. London: 1771. 12mo.

These histories were continued to 1817 by Walley Chamberlain OULTON (q.v.) under the two following titles:—

THE history of the theatres of London: containing an annual register of all the new and revived tragedies, comedies, operas, farces, pantomimes, &c. that have been performed at the Theatres-Royal, in London, from the year 1771 to 1795. With occasional notes and anecdotes. 1796.

A HISTORY of the theatres of London, containing an annual register of new pieces, revivals, pantomimes, &c. With occasional notes and anecdotes. Being a continuation of Victor's & Oulton's histories, from the year 1795 to 1817 inclusive. By W. C. Oulton. 1817.

ORIGINAL letters, dramatic pieces, and poems. By Benjamin Victor. London: 1776. 3 vols. 8vo.

**VILLIERS, Rev. H. Montagu.**

BALLS and theatres; or, the duty of reproving the works of darkness. By the Hon. & Rev. H. Montagu Villiers, M.A. Rector of St. George, Bloomsbury, and Canon Residentiary of St. Paul's. Seventh edition. London: 1853. 12mo.

**VIOLETTI, Eva Maria** [1727-1822].

A noted dancer, whom Garrick married. She made him an excellent wife.

AN ode to David GARRICK (q.v.) upon the talk of the town. 1749. (Upon his marriage to Mad. Violetti.)

**VOLTAIRE** (originally FRANCOIS MARIE AROUET).

A DISCOURSE on tragedy, and reflections on the English and French drama. London: 1731. 8vo.\*

A LETTER from Mons. de Voltaire to the author of the Orphan of China. 1759. [See MURPHY, Arthur.]

LETTER to Monsieur de Voltaire, on the Desert Island, by Arthur Murphy. 1760. [Ibid.]

CRITICAL essays on dramatic poetry. By Monsieur de Voltaire. Glasgow: 1761. 12mo.

**WAGNER, Leopold.**

**THE Stage, with the curtain raised :** by an actor. London : n. d. 8vo. 6d.

New edition, revised and enlarged. London : n. d. By Leopold Wagner.

**WALDRON, Francis Godolphin.**

An actor, who at one time was a bookseller. He dabbled in literature.

**ROSCIUS Anglicanus, or an historical review of the stage.** 1789. [This edition was edited by Waldron. See DOWNES, John.]

**THE literary museum ; or, ancient and modern repository.** Comprising scarce and curious tracts, poetry, biography and criticism. London : 1792. 8vo.

Edited by F. G. Waldron. The last tract in it is Downes' "*Roscius Anglicanus*."

**FREE reflections on Miscellaneous papers and legal instruments, under the hand and seal of William Shakspeare, in the possession of Samuel Ireland, of Norfolk-Street. . . . To which are added, Extracts from an unpublished MS. play, called The Virgin Queen. Written by, or in imitation of, Shakspeare.** 1796. [By F. G. Waldron. See IRELAND FORGERIES.]

**THE Shakspearean miscellany :** containing a collection of scarce and valuable tracts ; biographical anecdotes of theatrical performers ; with portraits of ancient and modern actors : (of many of whom there are no prints extant) scarce and original poetry ; and curious remains of antiquity ; viz. (*here follows a list*). A concise history of the early English Stage, with anecdotes and portraits of the following authors and performers. Perkins, Bond, Cartwright, Harris, Penkethman, Farquhar, Miss Norsa, Theo. Cibber, Redman, and T. Davies. Printed chiefly from manuscripts, in the possession of, and with occasional notes by, F. G. Waldron. . . . London : 1802. 4to. 15s. Ten portraits and two plates.

**THE origin of the English stage ; with memoirs of celebrated performers, accompanied by their portraits ; of many of whom there are no other prints extant.** By F. G. Waldron. . . . London : 1802. 4to. Portraits.\*

**WALKER, Joseph C.**

**AN historical essay on the Irish stage.** By Joseph C. Walker, Esq. . . . Dublin : 1789. 4to. pp. 18.

Treats of the Irish stage at a very early period, leaving it at the end of the seventeenth century. In Field it is noted "scarce."



**WALLACE, Lady Eglantine.**

THE whim, a comedy, in three acts. By Lady Wallace. With an address to the public, upon the arbitrary and unjust aspersion of the Licensor against its political sentiments. Offered to be acted for the benefit of the Hospital and Poor of the Isle of Thanet, but refused the Royal license Margate (printed): London: 1795. 8vo. 2s.

The refusal to license this comedy was one of the eccentricities of Mr. Larpent (see Theodore HOOK), who probably was afraid of an expression in it which plainly hinted at the connection between a certain royal personage and a lady who was commonly called "fat, fair, and forty." He meanly attributed his refusal to objectionable political passages.

**WALLETT, William Frederick.**

THE public life of W. F. Wallett, the Queen's Jester: an autobiography of forty years' professional experience and travels in the United Kingdom, the United States of America, (including California,) Canada, South America, Mexico, the West Indies, &c. Edited by John Luntley. London: 1870. 8vo. Portrait.

**WALWYN, B.**

AN essay on comedy. By B. Walwyn. London: 1782. 8vo.

**WARBURTON, Bishop.**

ANOTHER occasional letter from Mr. Cibber to Mr. Pope. Wherein the new hero's preferment to his throne, in the Dunciad, seems not to be accepted. And the author of that poem his more rightful claim to it, is asserted. With an expostulatory address to the Reverend Mr. W. W——n, author of the new preface, and adviser in the curious improvements of that satire. By Mr. Colley CIBBER (q.v.). 1744.

A NEW book of the Dunciad: occasion'd by Mr. Warburton's new edition of the Dunciad complete. By a gentleman of one of the Inns of Court. With several of Mr. Warburton's own notes, and likewise Notes *Variorum*. London (J. Payne & J. Bouquet): 1750. 4to. 1s.

Cibber dethroned by Warburton.

THE lives and characters of the most eminent actors and actresses of Great Britain and Ireland. By Mr. Theophilus Cibber. To which is prefixed, a familiar epistle . . . . to Mr. William Warburton. 1753. [See BOOTH, Barton.]

**WARD, —.**

**IMPARTIAL** reflections, on the conduct of the managers, and merits of some of the performers of the Theatre-Royal, Manchester. With observations on a late publication, entitled "A Peep into the Theatre, &c." 1800. [See **MANCHESTER**.]

Defends some of the actors, and fiercely attacks Ward, one of the managers. Ward accused the writer of malignity and falsehood, and he replied in—

A **LETTER** to Mr. Ward, one of the managers of the Theatre-Royal, Manchester. Occasioned by his intemperate charge of "Malignity and Falsehood" against the writer of "Impartial Reflections," &c. By Candid. 1800. [Ibid.]

**WARD, Professor Adolphus William.**

A **HISTORY** of English dramatic literature to the death of Queen Anne By Adolphus William Ward, M.A. . . . . London: 1875. 2 vols. 8vo.

**WARD, Genevieve.**

One of the few really tragic actresses on the English stage.

**GENEVIEVE** Ward A biographical sketch From original material derived from her family and friends By Zadel Barnes Gustafson With portrait. London: n. d. (1881). 8vo. 3s. 6d.

**WARD, Mrs. Sarah** [*died about 1770*].

Mrs. Ward was the original Lady Randolph in "Douglas," in Edinburgh, where it was first produced, and where she was very popular. She was a very beautiful woman.

**LETTERS** which passed between Mr. West Diggles (q.v.), comedian, and Mrs. Sarah Ward, 1752-1759. 1833.

**WARE, Samuel.**

**REMARKS** on theatres; and on the propriety of vaulting them with brick and stone: with observations on the construction of domes, and the vaults of the Free and Accepted Masons. By the author of A treatise on the properties of arches and their abutment piers. London: 1809. 8vo. with 3 plates.

**WARNECKE, Joachim Andr. Fred.**

**HARLEQUIN**; or, a defence of grotesque comic performances. By Mr. Justus MÖSER (q.v.). 1766. (Translated by Warnecke.)

**WARNER, George F., M.A.**

CATALOGUE of the manuscripts and muniments of Alleyn's College of God's Gift at Dulwich By George F. Warner, M.A. of the Department of Manuscripts, British Museum. Published for the Governors. . . . London: 1881. 8vo.

With an introduction containing Life of Alleyn, and notes on Mr. Collier's much discussed emendations. This is a very interesting and valuable work.

**WARNER, Richard.**

A LETTER to David Garrick, Esq. concerning a glossary to the plays of Shakespeare, on a more extensive plan than has hitherto appeared. To which is annexed, a specimen. London: 1768. 8vo. pp. 110, with 1 leaf of errata.

The "letter," which ends on page 92, is signed, "Richard Warner."

**WASP.**

THE wasp. London: 1826. 8vo.

Published weekly at 4d. I have seen No. 1, Saturday, Sept. 30, 1826; No. 12, Saturday, Dec. 16, 1826.

**WATERS, E.**

THE opera glass; exhibiting all the curious proceedings at the King's Theatre; together with the original letters and papers, which have passed between the present proprietors, since the decease of Francis Goold, Esq. joint proprietor with Mr. Taylor in the above property. The whole forms an address to the public. By E. Waters, Esq. sole executor of Mr. Francis Goold, and principal mortgagee of Mr. Taylor's share in the King's Theatre. 1808. [See HER MAJESTY'S THEATRE.]

A STATEMENT of matters relative to the King's Theatre. By E. Waters, Esq. 1818. [Ibid.]

**WATKINS, Ben William.**

OUTLINES of the life of William Bestow, Esq., editor and proprietor of the "Theatrical journal." With occasional reference to contemporay theatrical events and personages. Traced by Ben William Watkins, Esq. ["B. W. W."] 1864. [See BESTOW, William.]

**WATKINS, John, LL.D.**

MEMOIRS of the public and private life of R. B. Sheridan. By John Watkins. 1818. [See SHERIDAN, Richard Brinsley.]

**WATSON, Alfred Edward Thomas.**

A distinguished authority on all theatrical, musical, and sporting matters. He is the musical and dramatic critic of the *Standard*, is a constant contributor to *Punch*, the *Saturday*, and many other papers, and is editor, along with the Duke of Beaufort, of the "Badminton Library." He is also editor of

THE ILLUSTRATED SPORTING AND DRAMATIC NEWS (q.v.). 1874.

**WAYLETT, Mrs. [1800-1855].**

THE life and amours of Mrs. Waylett, of the Haymarket, Adelphi, and Olympic theatres. London: n. d. (1830). 8vo. pp. 16. With portrait of Mrs. W. as Davie Gelletly. 6d.

A noted vocalist and actress. She made her first appearance at Bath in 1816.

**WEAVER, John.**

THE history of the Mimes and Pantomimes, with an historical account of several performers in dancing, living in the time of the Roman Emperors. To which will be added, a list of the modern entertainments that have been exhibited on the English Stage, either in imitation of the ancient pantomimes, or after the manner of the modern Italians; when and where first performed, and by whom composed. By John Weaver, Dancing-Master. London (Roberts): 1728. 8vo.

**WEBB, Colonel F.**

SHAKESPEARE'S manuscripts, in the possession of Mr. Ireland, examined, respecting the internal and external evidences of their authenticity. By Philalethes. 1796. [See IRELAND FORGERIES.]

By Colonel F. Webb (*Lowndes*).

**WEBER, Henry.**

A LETTER to Richard Heber, Esq. Containing some observations on the merits of Mr. Weber's late edition of Ford's Dramatic Works. 1812. [See MITFORD, John.]

**WEBSTER, Mr.**

THE stage: a poem. Inscrib'd to Joseph Addison, Esq; by Mr. Webster, of Christ-Church, Oxon. London (Curll): 1713. 8vo. List 1 leaf: Title 1 leaf: pp. 32. 6d.

On the page opposite the title is an index of the authors and actors mentioned in the poem. Very scarce indeed.

**WEBSTER, Benjamin** [1798-1882].

A great "character actor," whose name is familiar to all playgoers. He was lessee and manager of the Haymarket Theatre from 1837 to 1853, and lessee of the Adelphi from 1844 to 1874. The date of his first appearance in London is somewhat difficult to ascertain, but absolutely the last appearance he made was on 15th May 1878, when he spoke part of a rhymed address at Drury Lane, on the occasion of Mrs. Alfred Mellon's benefit. He died 8th July 1882.

THE series of dramatic entertainments performed by Royal command, before Her Majesty the Queen . . . at Windsor Castle. 1848-9. Edited by Benjamin Webster. 1849. [See ROYAL THEATRICALS.]

**WEDDELL, ———.**

INKLE and Yarico, a tragedy, with a preface, or a general view of dramatic poetry. London: 1742. 8vo.\*

This tragedy was never performed.

**WEICHSEL, Mrs.**

Mother of Mrs. Billington.

MEMOIRS of Mrs. BILLINGTON (q.v.) from her birth. 1792.

**WELLS, Mrs. Mary.**

MEMOIRS of Mrs. Sumbel (late Wells). Written by herself. London: 1811. 3 vols. 8vo.\*

**WEMYSS, Francis Courtney.**

A well-known American manager, who was born and trained in England.

THEATRICAL biography: or, the life of an actor and manager. Interspersed with sketches, anecdotes, and opinions of the professional merits of the most celebrated actors and actresses of our day. Glasgow: 1848. 12mo.

**WERENFELS, ———.**

THE usefulness of dramatic interludes, in the education of youth: an Oration spoke before the Masters and Scholars of the University of Basil, by Mr. Werenfels. Translated from the Latin by Mr. Duncombe. London (Dodsley): 1744. 8vo. Plate on title-page.

**WEST, Richard** [*died* 1726].

REFLECTIONS upon reading the tragedy of Hecuba. London: 1726. 4to.\*

"Hecuba" was produced at Drury Lane, 2d February 1726.

REFLECTIONS upon Reflections: being some cursory remarks on the tragedy of Hecuba; in answer to the pamphlet on that play. London (Roberts): 1726. 4to. 6d.

Very abusive criticism. The author declares that the "Reflections" were a "puff" of West's.

**WESTMACOTT, C. M.**

FITZALLEYNE of Berkeley. A romance of the present times. By Bernard Blackmantle (Westmacott). 1825. [See FOOTE, Maria.]

**WESTON, Thomas** [*died* 1776].

One of the greatest of English comedians, who unfortunately killed himself by habitual drunkenness. He made his first appearance at the Haymarket about 1759; his last at Drury Lane, November 1775.

MEMOIRS of that celebrated comedian, and very singular genius Thomas Weston. London: 1776. 8vo. Title 1 leaf: pp. 60.

With motto:—

"I knew him well;  
He was a fellow of infinite humour."

A pamphlet of extreme scarcity.

**WEWITZER, Ralph** [1749-1825].

An actor of no great ability.

DRAMATIC reminiscences, by Ralph Wewitzer, Comedian.

I have seen two separate copies of this, neither of which, strangely enough, had a title-page.

A THEATRICAL pocket book, or brief dramatic chronology, from the earliest periods of history: with a list of British dramatists, and of actors, &c. on the London stage, from the introduction of theatrical entertainments into England. By Ralph Wewitzer. London: 1814. 12mo.

A BRIEF dramatic chronology of actors, &c. of the London stage, from the introduction of theatrical entertainments into England to the present time. A new edition, to which is added a miscellaneous appendix. By R. Wewitzer, of the Theatre Royal, Drury-Lane. London: 1817. 12mo. 5s.

Mrs. Baron-Wilson, in her Memoirs of Miss Mellon, says that this book is most inaccurate, and that Wewitzer used to ask his favourites, "What character would you like to have named as your first?"

**WHALLEY, Rev. Thomas S.**

VERSES addressed to Mrs. SIDDONS (q.v.). By the Rev. Mr. Whalley. 1782.

**WHINCOP, Thomas.**

**SCANDERBEG**: or, love and liberty. A tragedy. Written by the late Thomas Whincop, Esq. To which are added a list of all the dramatic authors, with some account of their lives; and of all the dramatic pieces ever published in the English language, to the year 1747. London (Reeve): 1747. 8vo. With frontispiece and 5 plates.

The list of authors commences at page 87 and extends to page 320, with 30 pages, unnumbered, of index. It is attributed to John Mottley, of "Joe Miller" celebrity. There are numerous medallion portraits in the text.

**WHITE, J. F.**

An appeal to the public at large, of the town of Manchester, but chiefly addressed to the violent opposers of J. F. White, comedian: with many particular observations on the management of theatres, and the peculiar situation of performers in general. By J. F. W. 1803. [See **MANCHESTER**.]

An *ad misericordiam* appeal. He allows that he had not acted specially well, but says that he had had unsuitable parts.

**WHITEHEAD, William** [1715-1785].

THE story on which the new tragedy, call'd, The Roman Father, is founded. With some account of the author, and his writings. London (Reeve): 1750. 8vo. 6d.

"The Roman Father" was produced at Drury Lane, 24th February 1750.

REMARKS on the new tragedy, call'd, The Roman Father. With a word to the author. By a spectator. London (Reeve): 1750. 8vo. 6d.

A COMPARISON between the Horace of Corneille and the Roman Father of Mr. Whitehead. London (Cooper): 1750. 8vo.

**WHITLOCK, Mrs.** (sister of Mrs. Siddons).

THOUGHTS on the late disturbance at the Theatre-Royal, New-CASTLE (q.v.). 1789.

**WHYMPER, Fred.**

THE pulpit and the stage. Four lectures, by the Rev. J. Panton HAM (q.v.), with illustrative notes, by Fred. Whympers. 1878.

**WHYTE, Samuel.**

**THE Theatre:** a didactic essay. Including an idea of the character of Jane Shore, as performed by a young lady in a private play, &c. &c. By Samuel Whyte. Dublin: 1790. 8vo.

**WIGHTWICK, George.**

**THEATRICALS,** 45 years ago. By George Wightwick. Portishead, Somersetshire: 1862. 8vo.

Reminiscences of an actor.

**WILKES, Thomas** [Pseudonym].

**A GENERAL** view of the stage. By Mr. Wilkes. 1759. [See **DERRICK, Samuel.**]

**WILKINSON, Robert.**

**THEATRUM illustratum.** Graphic and historic memorials of ancient playhouses, modern theatres, and places of public amusement, in London and Westminster. By R. Wilkinson. London: 1825. 4to. Plates.\*

A portion of "Londina Illustrata" printed separately.

**WILKINSON, Tate** [1739-1803].

The famous manager of the York circuit, to whose books we are indebted for so much of our knowledge of the actors and actresses of two generations. Wilkinson was a pupil of Foote, and was so remarkable a mimic that he could reproduce even the face of a beautiful woman. His fame as an actor was very slight otherwise.

✓ **MEMOIRS** of his own life, by Tate Wilkinson, Patentee of the Theatres-Royal, York & Hull. . . . York: 1790. 4 vols. 12mo.

With motto:—"If I had held my PEN but half as well as I have held my BOTTLE—what a charming hand I should have wrote by this time." This, and the next, are two of the very scarcest, and most valuable, theatrical treasures. They are increasing in value every day. Lacy's copy of the "Memoirs" sold for 14s.; at Sotheby's, on 16th February 1874, a copy brought 37s. At Lacy's, copies of this and the succeeding work together sold for 44s.; and at Mr. Herman's sale the two fetched £6, 10s.

✓ **THE** wandering patentee; or, a history of the Yorkshire theatres, from 1770 to the present time: interspersed with anecdotes respecting most of the performers in the three kingdoms, from 1765 to 1795. By Tate Wilkinson. In four volumes. To which are added, never published, The diversions of the morning, and Foote's trial for a libel on Peter Paragraph. Written by the late Samuel Foote, Esq. York: 1795. 4 vols. 12mo.



ORIGINAL anecdotes respecting the stage, and the actors of the Old School, with remarks on Mr. Murphy's "Life of Garrick." By Tate Wilkinson, Esq. London: n. d. (about 1805). 8vo.\*

Reprinted from *Monthly Mirror*. Mullins says: "Only 12 copies taken in this form."

**WILKS, Robert** [1665-1732].

One of the partners of Cibber in the management of Drury Lane, and one of the greatest light comedians of the stage. The date of his first appearance is uncertain; his last was probably on 15th May 1732.

To Diabebouloumenon: or, the proceedings at the Theatre-Royal in Drury-Lane. Occasion'd by the much lamented death of the late celebrated Sir Harry Wildair; with an Apotheosis, spoken on that occasion, and a Tragi-Comi-Farci-cal scene call'd, Love and Friendship: or, the Rival Passions. As it was acted before the three mock kings, Phyz, Trunk, and Ush. Faithfully collected from original MSS. and Journals of the House, at their Majesty's command. By the Rt. Hon. Baron Bungey, Secretary of State to their Majesties. London (Payne): 1723. 8vo. pp. 40, including title and half-title. 6d.

This curiously titled pamphlet seems to refer to Wilks' retirement from the character of Sir Harry Wildair, in which he excelled. On 18th April 1723, the date mentioned in the pamphlet as that of Sir Harry's death, Wilks played the part for the last time. Of the three mock kings, Phyz is certainly Colley Cibber; Trunk, from his indolence, must be Booth; and Ush must be Wilks himself. Cibber is scurvily treated throughout.

MEMOIRS of the life of Robert Wilks, Esq; containing an account of his transactions before his coming to England, the rise of his reputation on the British stage, his adventures among the ladies, particularly his amours with Mrs. Rogers, Mrs. B——, &c. an exact view of the principal parts he performed both in tragedy and comedy, the remarkable friendship between him and Mr. Farquhar, and other memorable circumstances of his life. Together with a true copy of his will. Dedicated to Colley Cibber, Esq; Poet-Laureat. The third edition. London (Rayner): 1732. 8vo. 1s.

I am inclined to think that this should have a portrait. Herman, 30s.

AUTHENTIC memoirs or, the life and character of that most celebrated comedian, Mr. Robert Wilks; who died on Wednesday the 27th of September, 1732, in his grand climacterical year.—To which is added an Elegy on his death. By Daniel O'Bryan Esq; The second edition. To which is annex'd, an exact copy of his last will and testament. London (Slow): 1732. 8vo. 6d.

THE life of that eminent comedian Robert Wilks, Esq; London (Curll): 1733. 8vo. With medallion portrait on title-page. 1s. 6d.

This Life was written by Curll, the bookseller. An advertisement is prefixed stating that two other publications, purporting to be Memoirs of Wilks, were utterly untrustworthy, and that this was the only genuine memoir. Herman, 32s.

**WILKS, Thomas Egerton.**

A LETTER to the Rev. T. Binney, in defence of the drama; showing the futility of the objections made by him against theatrical amusements, in his lecture recently delivered in Wells Street Chapel. By Thomas Egerton Wilks, author of several popular dramas. Second edition. Revised and altered. London: 1838. 8vo.

In answer to "Objections to Theatrical Amusements," a lecture delivered on the evening of Wednesday, April 4, 1838, in the Wells Street Chapel. Various editions, one of which is "corrected by the author of the Animadversions on the Stage, quoted by the reverend Lecturer."

**WILLETT, Edward.**

LETTERS addressed to Mrs. BELLAMY (q.v.), occasioned by her Apology. By Edward Willett. 1785.

**WILLIAMS, Rev. David.**

A LETTER to David GARRICK (q.v.), on his conduct as principal manager and actor at Drury-Lane. 1772.

Williams was a friend of Mossop, and this pamphlet was written in his interest.

**WILLIAMS, John.**

The notorious "Anthony Pasquin," one of the dirtiest and most disreputable fellows that ever disgraced the literary profession. For his character see Bernard's "Recollections," ii. 215, and Taylor's "Records," i. 276.

THE children of Thespis. A poem. Part first. London: 1786. 4to. With vignette of a Satyr whipping a top labelled "Folly." 3s.

THE children of Thespis. A poem. By Anthony Pasquin, Esq. Part the second. The third edition. London: 1788. 4to. With vignette. 3s. (1st ed. 1787.)

THE children of Thespis. A poem. By Anthony Pasquin, Esq. Part the third. The second edition. London: 1788. 4to. (*Without vignette.*) 3s.

- ✓ The three parts were published together (13th edition, "with additional characters and emendations." London. 1792. 12mo). The collected editions are not scarce, but the quartos of the separate parts are not often met with. Herman (1792, 12mo), 15s.

THE eccentricities of John Edwin, comedian. Collected from his manuscripts, and enriched with several hundred original anecdotes. Arranged and digested by Anthony Pasquin, Esq. 1791. [See EDWIN, John.]

Dedication dated February 20, 1791. At the end of the second volume is "A calm enquiry into the present state of our theatres."

- ✓ THE pin-basket to the Children of Thespis. With notes historical, critical, and biographical. By John Williams, whose public appellation is Anthony Pasquin. London. 1797. 12mo.

A forgery of this was issued in 1796. See PIN-BASKET.

- ✓ THE dramatic censor: or, critical and biographical illustration of the British stage. For the year 1811. Involving a correct register of every night's performances at our Metropolitan theatres, and published with a view to sustain the morality and dignity of the drama. Edited by J. M. Williams, L.L.D. London: n. d. (1812). 8vo. With portrait of "Anthony Pasquin, Esq." (Published in monthly parts at 2s. each, in a volume 16s.)

WILLIAMS, John Ambrose.

MEMOIRS of John Philip KEMBLE, Esq. (q.v.). With an original critique on his performance. By John Ambrose Williams. 1817.

WILMOT.

A RETROSPECTIVE glance at Mr. FECHTER's Iago, and acting edition of Othello. By Wilmot. 1862. [See FECHTER, Charles.]

WILSON, Charles.

MEMOIRS of the life, writings, and amours of William CONGREVE Esq. (q.v.); interspersed with miscellaneous essays, letters, and characters, written by him. Also some very curious memoirs of Mr. Dryden and his family, with a character of him and his writings, by Mr. Congreve. Compiled from their respective originals, by Charles Wilson. 1730.

WILSON, Mrs. C. Baron.

[See BARON-WILSON, Mrs. Cornwell.]

**WILSON, John.**

Who was "Jack Wilson," the singer of Shakespeare's stage? An attempt to prove the identity of this person with John Wilson, Doctor of Musick, in the University of Oxford, A.D. 1644. By Edward F. Rimbault. . . . London: 1846. 8vo. 1s.

**WINSTANLEY, Mrs. Eliza.**

SHIFTING scenes in theatrical life. By Eliza Winstanley, comedian. London: 1859. 12mo.

**WINSTON, James [1779-1843].**

Manager and part proprietor of the Richmond and Plymouth theatres, and latterly of the Haymarket. He was also manager of the Garrick Club.

THE theatric tourist; being a genuine collection of correct views, with brief and authentic historical accounts of all the principal provincial theatres in the United Kingdom. Replete with useful and necessary information to theatrical professors, whereby they may learn how to chuse and regulate their country engagements; and with numerous anecdotes to amuse the reader. By a theatric amateur. London: 1805. 4to. With 24 illustrations, published plain or coloured.

By James Winston. Lowndes notes that twelve copies were issued, with the plates coloured and mounted on cardboard, at 30s. Field (1052) says, "Eight numbers, all that were published, very scarce. 4to. 1804." Numbers published at 3s. 6d. each. Lacy, coloured plates, 20s.

**WITHERSPOON, Rev. John.**

A SERIOUS enquiry into the nature and effects of the stage. Being an attempt to show, that contributing to the support of a public theatre, is inconsistent with the character of a Christian. By John Witherspoon, M.A. Minister of the Gospel in Beith. Glasgow: 1757. 8vo.

An edition, Glasgow, 1762, 8vo, is given in Field's catalogue.

**WOFFINGTON, Margaret [1719-1760].**

'Peg' Woffington "was perhaps," says Genest, "the most beautiful woman that ever appeared on the stage." First appearance in London, at Covent Garden on 6th November 1740; last, on 3d May 1757, when she had a fit on the stage when speaking the epilogue to "As you like it."

A MONODY: to the memory of Mrs. Margaret Woffington. London: 1760. 4to. With plate on title-page.

**MEMOIRS** of the celebrated Mrs. Woffington. Interspersed with several theatrical anecdotes; the amours of many persons of the first rank; and some interesting characters, drawn from real life. London: 1760. 12mo.

A SUPPLEMENT to the memoirs of Mrs. Woffington. Being the achievements of a Pickle-herring: or, the life and adventures of Butter-milk Jack. London: 1760. 12mo.

A DIALOGUE in the Shades between the celebrated Mrs. Cibber, and the no less celebrated Mrs. Woffington, both of amorous memory. 1766. [See CIBBER, Susanna Maria.]

THE life and adventures of Peg Woffington With pictures of the period in which she lived By J. Fitzgerald Molloy. . . . London: 1884. 2 vols. 8vo. Portrait.

#### **WOOD, Mrs.**

[See PATON, Anne.]

#### **WOODDESON, William Fane.**

A SLIGHT sketch of the performances at the Theatre Royal DRURY LANE (q.v.) during the season of 1827 and 1828, by William Fane Wooddeson. 1828.

#### **WOODWARD, G. M.**

FAMILIAR verses from the Ghost of Willy Shakspeare to Sammy Ireland. 1796. [Lowndes says, "By G. M. Woodward or Orton." See IRELAND FORGERIES.]

THE Bettyana, a poem, descriptive of the progress of the young Roscius. 1805. [See BETTY, W. H. W.]

#### **WOODWARD, Henry [1717-1777].**

"An actor who for various abilities to delight an audience in comic characters had scarcely an equal," is Genest's description of Woodward, founded on Davies. Woodward was also an excellent harlequin. First appearance at Goodman's Fields, 10th December 1730; last, 13th January 1777 at Covent Garden.

THE Beggar's pantomime, or, the contending columbines. By LUN, Junior (q.v.). 1736.

Attributed to Woodward.

HISTORY of Queen Mab, the story on which the Entertainment is founded. London: 1751. 8vo.\*

"Queen Mab" was a pantomime by Woodward, produced by Garrick, 26th December 1750, for the purpose of fighting Rich with his own weapons. It was a great success.

A LETTER from Henry Woodward, comedian, the meanest of all characters; (see Inspector, No. 524.) to Dr. John Hill, Inspector-General of Great-Britain, the greatest of all characters; (see all the Inspectors). The second edition. [London.] 1752. 8vo. 6d.

In November 1752 Woodward was disgracefully insulted by a person in a stage-box, and, in the controversy which followed, this fellow Hill took the side of the insulter, and attacked Woodward, who replied in the above tract.

A LETTER to Mr. Woodward, on his triumph over the Inspector. By Sampson Edwards, the Merry Cobler of the Hay-market. London: n. d. (1752). 8vo. 6d.

A LETTER to Henry Woodward, comedian, occasion'd by his Letter to the Inspector. By Simon Partridge, the facetious cobbler of Pall Mall. And son to the late Mr. Partridge, famous for his dispute with Isaac Bickerstaff. London: n. d. (1752). 8vo. 6d.

A mock defence of Hill.

AN answer to Woodward, by the Earl of \* \* \* London: 1753. 8vo.\*

ZANGA's triumph; or, Harlequin and Othello at war. Being a full and impartial account of a certain theatrical partnership lately dissolved; with all its attendant circumstances. To which are added, five original advertisements, now first collected together, for the use of those, who may chuse to keep them by them, or remit them as presents into the country. In a letter to a friend. By Charles McLoughlin (q.v.). 1762.

Harlequin is Woodward, who was Barry's partner in that deplorable Dublin management, which was so fatal to all concerned.

WOODWARD, Josiah.

SOME thoughts concerning the stage. 1704. [Attributed to Josiah Woodward. See STAGE.]

WOTY, W.

THE Muses' advice, addressed to the poets of the age. By W. Woty. London: 1761. 4to.\*

Has reference, I believe, to Churchill's "Rosciad."

THE stage; a poetical epistle, to a friend. By W. Woty. Derby. n. d. 4to. 1s.

**WRIGHT, Henry.**

CRIM. CON. Damages one thousand pounds!! The trial between Mr. Henry Wright, (purser of an Indiaman), and Mr. Braham, (of musical celebrity), for Criminal Conversation with the plaintiff's wife, at the Court of Common-Pleas, Guildhall, before Sir Vicary Gibbs, and a Special Jury, on Tuesday, July 23, 1816. Taken in short-hand. 1816. [See BRAHAM, John.]

TRIAL of Mr. Braham for Crim. Con. To which is added, the life of Mr. Braham. 1816. [Ibid.]

**WRIGHT, James.**

COUNTRY conversations, chiefly of the modern comedies—of drinking—of translated verse. London: 1694. 12mo.\*

HISTORIA HISTRIONICA (q.v.): an historical account of the English stage; shewing the ancient use, improvement, and perfection of dramattick representations in this nation. In a dialogue of plays and players. 1699.

Written by James Wright.

**WRIGHTEN, Mrs.**

MISCELLANIES in prose and verse, with private memoirs of Mrs. W——n. By M. DAWE (q.v.). 1776.

Mrs. Wrighten was the wife of James Wrighten, the prompter, from whom she eloped, and went to America.

**WYATT, Benjamin.**

OBSERVATIONS, on the principles of a design for a Theatre, by Benjamin Wyatt, No. 22, Foley Place. London: 1811. 8vo. Diagrams.

DESIGNS for the building of Drury Lane Theatre. London: n. d. (1811). 4to. Plates.\*

I have not seen this.

OBSERVATIONS on the design for the Theatre Royal, Drury Lane, as executed in the year 1812: accompanied by plans, elevation, & sections, of the same. Engraved on eighteen plates. By Benjamin Wyatt, F.S.A. Architect. London: 1813. 4to. With plates.

Lacy, 4s.

**WYATT, John.**

A COMPARATIVE review of the opinions of Mr. James Boaden, (Editor of the Oracle) in February, March, and April, 1795; and

of James Boaden, Esq. (Author of Fountainville Forest, and of a Letter to George Steevens, Esq.) in February, 1796, relative to the Shakspeare MSS. By a friend to consistency. (1796). [See IRELAND FORGERIES.]

**WYATT, Matthew.**

SEE preceding entry. The work is said to have been written either by Mat. or John Wyatt.

**WYCHERLEY, William** [about 1640-1715].

LETTERS upon several occasions: written by and between Mr. Dryden, Mr. Wycherly, Mr. . . . . Mr. Congreve and Mr. DENNIS (q.v.). 1696.

- ✓ MEMOIRS of the life of William Wycherley, Esq; with a character of his writings. By the Right Honourable George, Lord Lansdowne. To which are added, some familiar letters, written by Mr. Wycherley, and a true copy of his last will and testament. London: 1718. 8vo. 1s.

**WYNDHAM, Percy.**

MR. PERCY WYNDHAM's strictures on an impostor, and old actress, formerly Bet the pot girl, alias, the banker's sham widow, with particulars of her appearance at the bar of Bow Street, of the child manufactory at Highgate, and madam's sleeping at the Horns at Kennington. A copy of Lord Dundonald's letter, & a castigatory letter, to Sir Edmund Antrobus; Sir Coutts Trotter, Edward Marjoribanks, & Co. as executors; and surviving partners of the late Thomas Coutts, Esq. (About 1822.) [See MELLON, Harriot.]

**YATES, Edmund.**

Is the son of the celebrated actor, Frederick Yates, who married Miss Elizabeth Brunton, a charming and clever actress. Mr. Yates was for many years in the service of the Post Office. He has had an extraordinarily varied journalistic training, and is well known as a novelist and a dramatist. He founded the *World* in 1874.

THE life and correspondence of Charles Mathews, the Elder, comedian. By Mrs. Mathews. A new edition, abridged and condensed by Edmund Yates. London: 1860. 8vo. [See MATHEWS, Charles.]

EDMUND YATES: his recollections and experiences . . . . London: 1884. 2 vols. 8vo. With portraits of Frederick Yates, Miss Brunton, and two of Edmund Yates.

Perhaps not strictly a theatrical book, but it is so full of valuable and interesting theatrical information that I feel bound to mention it.



**YORK.**

1788.—The theatrical register. Containing candid and impartial strictures on the various performances at the Theatre-Royal, York, interspersed with occasional remarks by obliging correspondents. York: (1788). 4to.

No. 1, (apparently) 4th February 1788, last No. (about) 27th May 1788. There are no dates on the numbers. The work is dedicated to Tate Wilkinson, then manager of the York Theatre, and is very favourable in tone towards him and his company. It was announced to be continued annually, but I doubt if any further numbers were published. Genest founds a chapter on this work.

A PASQUINADE, on the performers of the York company. By W. BURTON (q.v.). Leeds: 1801.

**YORK THEATRE.**

[See WILKINSON, Tate.]

**YOUNG, Charles Mayne [1777-1856].**

An eminent actor, the rival of Kean and Macready. First appearance, Haymarket, 22d June 1807; last, Covent Garden, 30th May 1832.

A MEMOIR of Charles Mayne Young, tragedian, with extracts from his son's journal. By Julian Charles Young, A.M. Rector of Ilmington. With portraits and sketches. London and New York: 1871. 2 vols. 8vo. With four portraits of Young, and three others.

**YOUNG, Dr. Edward [1681-1765].**

THE story on which the new tragedy, call'd, *The Brothers*, now acting at the Theatre Royal in Drury-Lane, is founded. Dedicated to the Author of the play. London: 1753. 8vo. 6d.

"The Brothers," Young's last tragedy, was produced at Drury Lane, 3d March 1753.

~ **YOUNG, Rev. Julian Charles.**

Son of Charles Mayne Young.

A MEMOIR of Charles Mayne YOUNG (q.v.). By Julian Charles Young. 1871.

~ **YOUNG, Mary Julia.**

MEMOIRS of Mrs. Crouch. Including a retrospect of the stage, during the years she performed. By M. J. Young. 1806. [See CROUCH, Anna Maria.]

## **SUPPLEMENT.**



## SUPPLEMENT.

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### ALLEYN, Edward.

[See also page 6.]

CATALOGUE of the manuscripts and muniments of Alleyn's College of God's Gift at Dulwich. By George F. Warner. . . . 1881. [See WARNER, George F., on page 356.]

### AMPHI. [Amphitheatre.]

THE Amphi. 1874. [See LIVERPOOL in this Supplement.]

### ARGUS.

ARGUS; or, the theatrical observer. 1804. [See MANCHESTER, in this Supplement.]

ARGUS's answer to the Histrionian Mr. Huddart. 1804. [Ibid.]

ARGUS corrected. 1805. [Ibid.]

### BELLCHAMBERS, Edmund.

AN apology for the life of Mr. Colley Cibber, comedian and patentee of the Theatre Royal. . . . A new edition, with many critical and explanatory notices; by Edmund Bellchambers. London: 1822. 8vo. Portrait.

This is a very good edition, but if the statements quoted by me under BURN, J. H. (in this Supplement) are correct, Bellchambers does not deserve any credit for its excellence.

### BURN, Jacob Henry.

Although this gentleman's name does not appear on any title-page which I have catalogued, I must draw attention to the fact that it is claimed for him that he really wrote the notes to Bellchambers's edition of Colley Cibber's "Apology," and to Whitehead's edition of Dickens's "Grimaldi." Regarding the latter Mr. Burnett says: "They have the peculiarity of contradicting the editor (Dickens) point-blank on almost every page; and are said to be as correct as the original biography is vague and inaccurate." On the subject of the Cibber notes I cannot do better than quote an extract from a catalogue of that excellent bookseller, Mr. Salkeld, of 314 Clapham Road. In cataloguing a copy of Bellchambers's "Cibber" he says: "On the back of title is the following—'In 1821, while residing at No. 28 Maiden Lane, Covent Garden, the elder Oxberry, who frequently called in as he passed, found me one day adding

notes in MS. to Cibber's 'Apology.' Taking it up, he said he should like to reprint it; he wanted something to employ the spare time of his hands, and proferred to buy my copy, thus annotated. I think it was two pounds I said he should have it for; this sum he instantly paid, and the notes throughout are mine, not Bellchambers's, who having seen it through the press or corrected the proofs whilst printing, added his name as the editor.—J. H. BURN."

**CARSON, Charles L.**

Editor of "The Stage." [See STAGE, on page 319.]

**CENSOR.**

[See also page 42.]

THE Censor. 1821. [See LIVERPOOL, in this Supplement.]

**CLARION.**

THE Clarion. 1882. [See LIVERPOOL, in this Supplement.]

**COLUMBINE.**

THE Columbine or dramatic mirror. London: 1830.\*

**CORRECTOR.**

THE Corrector. 1816. [See LIVERPOOL, in this Supplement.]

**COTTON, William, F.S.A.**

THE story of the drama in Exeter. . . . With reminiscences of Edmund Kean. By William Cotton. 1887. [See EXETER, in this Supplement.]

**COVENTRY.**

[See also page 76.]

THE pageant of the Company of Shearemen and Taylors in Coventry. 1817. [See SHARP, Thomas, on page 298.]

A DISSERTATION on the pageants or dramatic mysteries anciently performed at Coventry. 1825. [Ibid.]

**CURTAIN.**

[See also page 80.]

THE Curtain. 1863. [See LIVERPOOL, in this Supplement.]

**DONNE, William Bodham.**

ESSAYS on the drama, and on popular amusements. By William Bodham Donne, Examiner of Stage plays, Lord Chamberlain's Office. Reprinted from the Quarterly Review, the Westminster Review, and Fraser's Magazine. Second edition. London: 1863. 12mo.

**DRAMATIQ.**

[See also page 92.]

THE dramatic speculum. 1826. [See LIVERPOOL, in this Supplement.]

**EXETER.**

The Exeter stage is chiefly notable for Edmund Kean's connection with it. Unfortunately it has gained new interest from an appalling catastrophe which occurred on 5th September 1887, when the theatre was burned down and about 150 persons were killed by burning or suffocation.

THE story of the drama in Exeter, during its best period, 1787 to 1823. With reminiscences of Edmund Kean. By William Cotton, F.S.A., . . . . London & Exeter: 1887. 8vo. Portrait of Kean as Macbeth, and reproductions of five playbills.

**HANLEY, Peter.**

A JUBILEE of playgoing. By Peter Hanley. London: 1887. 8vo. 1s.

Originally written for private circulation, in which form it passed through two editions. This is the third edition, revised and enlarged, published at the request of many of Mr. Hanley's friends.

**HENSLOWE, Philip.**

THE diary of Philip Henslowe from 1591 to 1609. Printed from the original manuscript preserved at Dulwich College. Edited by John Payne Collier. London (Shakespeare Society): 1845. 8vo.

Henslowe was originally a pawnbroker, who, it is supposed, by lending money to the players, became interested in theatrical speculations, and was ultimately a theatre proprietor.

**HOLLINGSHEAD, John.**

PLAIN English By John Hollingshead London: 1880. 8vo.

A collection of papers on theatrical subjects, by the manager who made the Gaiety Theatre famous.

**HUDDART, —.**

Huddart was, I believe, the "gentleman" who appeared at Covent Garden as Othello on 15th October 1798. What became of him I do not know. He seems to have been at Manchester in 1804.

ARGUS's answer to the Histrionian Mr. Huddart. 1804. [See MANCHESTER, in this Supplement.]

**KEAN, Edmund.**

[See also page 198.]

THE story of the drama in Exeter. . . . With reminiscences of Edmund Kean. 1887. [See EXETER, in this Supplement.]

**KENNARD, Mrs. A.**

MRS. SIDDONS. By Mrs. A. Kennard. London: 1887. 8vo.

See also page 307, under SIDDONS.

**LIVERPOOL.**

[See also page 217.]

**THE Liverpool Dramatic Censor or Theatrical Recorder.** Liverpool: 1806. 12mo. Weekly. 72 pp.\*

Only four numbers issued. No. 1, 8th June 1806; No. 4, 1st July 1806.

**TRIAL of Lemon, Turner and others for riot at the Theatre Royal]** Liverpool in May 1810. Liverpool: 1810. 8vo.\*

I presume this is a different publication from that on the same subject given on page 217.

**THE Corrector; or, Dramatic Intelligencer; containing original criticisms on the performances and performers at the Theatre Royal, Liverpool, for the summer season, 1816.** Liverpool: 1816. 12mo.

The numbers are not dated, but No. 2 criticises 13th May 1816 to 17th May 1816. The last number is No. 8, and the last performance mentioned is that of 28th June 1816.

**LIVERPOOL Theatrical Investigator.** Liverpool: 1821-22. 8vo.\*

No. 1, 29th May 1821. 8vo. pp. 4. 1d. Issued daily up to December of same year. The second volume, beginning 5th June 1822, had 12 pp. Weekly. 3d. It ended 23d November 1822, two volumes having been issued.

**THE Censor, or review of public amusements in Liverpool.** Liverpool: 1821.\*

No. 1, December 1821. Ended February 1822. Eleven numbers only issued.

**THE Dramatic Speculum.** Liverpool: 1826. 8vo.

No. 1, 21st June 1826. pp. 8. 3d.

**REMARKABLE Adventures of Reuben Rambler, Gentle. near the Theatre Royal Liverpool.** Liverpool: 1829.\*

**THE Liverpool Dramatic Journal.** Liverpool: 1832. 8vo.\*

No. 1, 12th November 1832. 8vo. 8 pp. 2d. Weekly.

**THE Liverpool Dramatic Censor.** Liverpool: 1834. 8vo.\*

No. 1, 12th July 1834. 8vo. 4 pp. 1½d.

**LIVERPOOL Thespian Register and Mirror of the Stage.** Liverpool: 1836. 4to.\*

No. 1, 15th June 1836. 4to. 4 pp. 1d.

**THE Curtain.** Published gratuitously every morning and distributed in the Royal Amphitheatre and Theatre Royal as a free programme. Liverpool: 1863.\*

THE *Amphi*. Published at the Theatre by Messrs. Henry Leslie and Lindo Courtenay. Liverpool: 1874.\*

LIVERPOOL Programme. Liverpool: 1875.\*

No. 1, October 1875.

THE Musical & Dramatic World. Liverpool: 1881. 4to. Weekly. 12 pp. 1d.\*

No. 1, 22d October 1881. Afterwards enlarged to 16 pp. Illustrated. 2d.

THE Liverpool *Entr'acte* a weekly journal for Theatre Goers, containing a complete programme of the entertainments at the principal places of amusement in Liverpool. Liverpool: 1881-82. 4to. 8 pp. weekly. 1d.\*

No. 1, December 1881. Ended about March 1882.

THE *Clarion*, an illustrated Theatrical and Satirical journal. Liverpool: 1882. Sm. 4to. 8 pp. weekly. ½d.

No. 1, 24th March 1882. Ended 22d April 1882, only five numbers having been issued.

HAGUE's *Minstrel and Dramatic Journal*, edited by Henry A. Duffy. Liverpool (1882): 4to. 8 pp. monthly. 1d. Illustrated.\*

No. 1, September 1882. The editorial announcement says: "For a period of thirteen years this publication flourished under the editorship of Mr. W. H. Lee, and subsequently of Mr. J. H. Stringer." There seems to have been an interval between the two series; the first was not before 1866.

THE Liverpool *Busy Bee*: illustrated, comical, satirical, social, sporting, theatrical, musical. Liverpool: 1886. 4to. 16 pp. weekly. 1d.\*

No. 1, 29th September 1886; last number, No. 10, 1st December 1886.

DRAMATIC places of amusement in Liverpool in the 18th century By James Stonehouse. [Transactions of the Historic Society of Lancashire and Cheshire. Vol. v. 1853. 8vo.\*]

## LONDON.

[See also page 219.]

THE state of the London theatres and music halls. . . . London: 1887. 8vo. 1s.

On the title-page is also a note: "These articles are reprinted from the *Saturday Review* exactly as they appeared, without addition or omission, except some clerical alterations." They have reference to the provision made for the safety of the public, in case of fire, in the different places of amusement in London. The first article is dated June 11; the last, September 10, 1887. Just as the articles were coming to an end, the terrible catastrophe at Exeter emphasised the lesson they were teaching.



**MANCHESTER.**

[See also page 229.]

**ARGUS**; or, the theatrical observer: containing critical, yet impartial strictures, on the merits and demerits of the principal performers, of the Theatre Royal, Manchester, during the winter of 1804. Manchester: 1804. 16mo.

No. 1, 24th November 1804; No. 2, 1st December; No. 3, 5th January 1805; No. 4, 12th January; No. 5, 26th January; No. 6, 9th February; No. 7, 30th March, 1805. I think these must be all that were published.

**ARGUS's** answer to the Histrionian Mr. Huddart; addressed to the inhabitants of Manchester. Manchester: 1804. 16mo.

Huddart, who was attacked in the first number of *Argus*, inserted an answer in the Manchester newspapers, to which this is a reply.

**ARGUS** corrected. Containing an analytical enquiry into his qualifications as a theatrical observer; and a detection of his numerous errors. Manchester: 1805. 12mo.

No. 1, 5th January 1804 [should be 1805]; No. 2, 19th January 1805.

**THE** prompter; or, theatrical investigator. Manchester: 1815-16. 12mo. Weekly.

No. 1 bears no date. No. 2 criticises the productions of the week 28th November to 1st December 1815. Last number issued, No. 19; last night criticised, 27th March 1816.

**THE** Manchester dramatic and musical review. Manchester: 1846. 8vo. Weekly. 1d.

No. 1, 14th November 1846; No. 16, 27th February 1847.

**MURPHY, Arthur.**

[See also page 246.]

**THE** Murphiad. A mock heroic poem. By Philim Moculloch, Esq; . . . London: 1761. 4to. 1s. Half-title and title, 2 leaves: pp. 19.

I have, since the sheet containing page 246 was printed, become possessed of a copy of this scarce tract, and I can now give the correct title. It is a very nasty production.

**PALMER, Edwin P.**

Editor of the "Dramatic Review." [See **DRAMATIC REVIEW**, page 94.]

**PROMPTER.**

[See also page 271.]

**THE** prompter. 1815-16. [See **MANCHESTER**, in Supplement.]

**SUMBEL, Mrs.**[See **WELLS**, Mrs. Mary, on page 358.]

## LIST OF PSEUDONYMS AND INITIALS.

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### ANGLO-PHILE EUTHEO.

A SECOND and third blast of retrait from plaies and theaters. 1580. [See GOSSON, Stephen.]

### ANTENOR.

ANTENOR's letter to George Chalmers. 1800. [See IRELAND FORGERIES.]

### ARGUS.

ARGUS; or, the theatrical observer. 1804. [See MANCHESTER, in Supplement.]

### ATTALUS.

JUSTICE and Generosity against Malice, Ignorance, and Poverty. 1809. [See COVENT GARDEN THEATRE.]

### BELINDA.

BELINDA's account of a comedy, called the Minor. 1770. [See FOOTE, Samuel.]

### BLACKMANTLE, Bernard.

FITZALLEYNE of Berkeley. 1825. [See FOOTE, Maria.]

### BOSCHEREOCIO.

AN elegy on the death of Samuel FOOTE (q.v.). 1778.

### BUNGEY, Baron.

To Diabebouloumenon. 1723. [See WILES, Robert.]

### C.

THE assailant assailed. 1819. [See KEAN, Edmund.]

### C. CENSOR.

THE thespian mirror. 1793. [See MANCHESTER.]

### CANDID.

IMPARTIAL reflections, on the conduct of the managers. 1800. [See MANCHESTER.]

A LETTER to Mr. Ward. 1800. [Ibid.]

**CANDIDUS.**

THE statement of a few facts. 1809. [See COVENT GARDEN THEATRE.]

A LETTER to the author of . . . . A new Rosciad. 1770. [See EDINBURGH.]

THE theatre; or, the letters of Candidus. 1802. [See EDINBURGH.]

**CERBERUS.**

THE theatrical inquisitor. 1812-21. [See THEATRICAL.]

**CORIN.**

THE truth about the stage. 1885. [See STAGE.]

**CRITO.**

CRITO's letter to the manager of the Edinburgh Theatre. 1800. [See EDINBURGH.]

**D., A.**

THE stage acquitted. 1699. [See COLLIER, Jeremy.]

**DEMOCRITUS, Joseph.**

THE remarkable trial of the Queen of Quavers. 1777-78. [See OPERA.]

**DICK.**

MORE Kotzebue! . . . Churchillian epistle, from Dick to Jack. 1799. [See SHERIDAN, Richard Brinsley.]

**DIGBETH, Humphrey.**

THE Birmingham reporter. 1823. [See BIRMINGHAM.]

**DIogenES, William.**

THE remarkable trial of the Queen of Quavers. 1777-78. [See OPERA.]

**E., A.**

NOTES on Louis XI. 1878. [See IRVING, Henry.]

**EDGAR, Sir John.**

THE Theatre. 1720. [See STEELE, Richard.]

THE characters and conduct of Sir John Edgar. 1720. [Ibid.]

**EDWARDS, Sampson.**

A LETTER to Mr. Woodward. 1752. [See WOODWARD, Henry.]

**F., E.**

MR. GARRICK's conduct . . . considered. 1747. [See GARRICK, David.]

**FALSTAFFE, Sir John.**

THE Anti-Theatre. 1720. [See STEELE, Richard.]

**FITZ-CRAMBO, Patrick.**

TYRANNY triumphant! and liberty lost. 1743. [See DRURY LANE THEATRE.]

GABBLE, Gridiron, Gent.

GREENROOM gossip. 1809. [See GREENROOM.]

GHOST OF OLD RALPH.

A TALE of the last century. The secret memoirs of Harriott Pumpkin. 1825. [See MELLON, Harriot.]

H—NE, J—N.

THE second part of the players scourge exhibited to the world. 1768. [See HOME, John.]

HAWK'S-EYE.

THE stage of 1871. 1872. [See STAGE.]

HUM, Humphrey.

MANAGEMENT (q.v.), a dramatic satire.

I, H.

THE players scourge. 1757. [See HOME, John.]

M——, Captain, R.N.

MEMOIRS and amorous adventures . . . of King William IV. 1830. [See JORDAN, Dorothy.]

MAD TOM.

A SERIES of letters on the late Theatric Festival. 1810. [See COVENT GARDEN THEATRE.]

MEDLEY, Mat.

THE fool's opera. (1731.) [See ASTON, Anthony.]

MOCULLOCH, Philim.

THE Murphiad. 1761. [See MURPHY, Arthur, in Supplement.]

MYRTLE, Marmaduke.

THE histrionade. 1802. [See HISTRIONADE.]

NEITHER-SIDE, Mr.

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